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SCIENCE AND THE NATIONAL GOVERNMENT.

There is something quite anomalous in the fact that the capital of the United States is a comparatively unimportant city, with hardly any pretensions to leadership in the intellectual concerns of the nation. When we think how much London or Paris means for English or French art, science, and literature, and how little Washington means for anything but American politics, we touch upon one of the most distinctive characteristics of our New World civilization. Historically, of course, this peculiarity is easily accounted for. The national capital was created by law under circumstances almost as unfavorable as those attending the efforts of Peter the Great to provide a new capital for the Russian Empire. The objects were different in the two cases, but there was a considerable similarity in the conditions. Both Petersburg and Washington came into existence as "flat" capitals, were not very favorably situated for rapid development, and had to contend with the rivalries of old and jealous centres of civic and intellectual life. Again, our national capital is the seat of a federal government, and the federal principle is necessarily antagonistic to the concentration of national energy at any single focus. But it may well be questioned whether the centralizing tendencies everywhere so strongly influencing our national life will not eventually have their way in the affairs of the higher culture, and make of Washington, in the course of time, our capital in the true comprehensive sense. As the foresight of the great Tsar has been justified by the development of St. Petersburg, and as the capital of the federal empire of Germany is slowly but surely overshadowing the older German capitals, so it is not unreasonable to think that the "manifest destiny" of which we hear so much is at work shaping the capital of this Republic into a home for the humanities. The time may quite possibly arrive when the vanishing ascendancy of Boston, and the accomplished ascendancy of New York, and the hoped-for ascendancy of struggling Chicago, in the world of American letters and learning, shall come to be viewed in the larger perspective as

but temporary phases of the historical development that will have transformed our nominal capital into the one real centre of our intellectual activities.

While such a consummation as this, however devoutly to be wished, can only be a matter of the far distant future, it may at least be said that events are slowly shaping themselves to bring it about. Washington is becoming more and more the centre of an intelligent and cultivated society, more and more a city to which men of wealth and leisure are drawn by the various advantages which it has to offer. The forces of official and diplomatic life add to its society a color that cannot, in the nature of things, be found elsewhere, and that seems to be one of the necessary elements of the society of a capital in the European sense. The completion of the new home provided for the Congressional Library is an incident that helps to accentuate the growing importance of Washington in our intellectual life. What will probably in time become at once the largest and the most useful of our public libraries can hardly fail to act as a magnet in attracting to Washington people of the sort most to be desired in any great city. The project of a National University, to be supported at the public charge, has long been "in the air," and, notwithstanding the grave objections that may be urged, finds much to be said in its favor, as the eloquent plea recently made in its behalf by President Jordan sufficiently attests. Meanwhile, the educational institutions already established, or to be established, in Washington under religious auspices tend, and will continually tend, to further the evolution of the capital in the suggested direction.

It is not our present purpose, however, to discuss this subject in its broader aspect, but rather to call attention to a single phase of the subject, brought into prominence just now by the leading article in a recent number of "Science." Under the caption, "A National Department of Science," Mr. Charles W. Dabney, Jr., makes a strong plea for the systematization and unification of the scientific work done by the several Departments of the Government, and incidentally gives his readers a luminous conspectus of the field of that work. A few sentences from Mr. Dabney's article may be given in illustration of its purport: "The United States Government is doing more to discover the resources of its territory and to teach its people to develop them than any other government in the world. . . . The scientific

work of the Government is carried on by many agencies scattered through the various Departments. . . . Some of them are not connected with any department. . . . The majority of these bureaus have no logical connection with the Departments to which they belong. . . . The time has arrived when the successful prosecution of the scientific work of the Government requires that these various bureaus should be organized in accordance with a logical plan. . . . The United States Government now employs 5225 persons in this scientific and economic work, not including the census, and expends for it annually nearly eight million dollars." Many others similar in character might be made.

The objections to the present system are more than merely formal, although the illogicality which gives the Treasury Department control of the Life Saving Service, and which tosses the Weather Bureau about from the Department of War to that of Agriculture, should alone be enough to condemn it. The great practical objection to the system is the duplication of work which it entails, and the consequent confusion, to say nothing of the waste, that results. Mr. Dabney gives many instances of this duplication and confusion, a few of which may be quoted. "The Government has three separate and distinct agencies for measuring the land of the country." "There are four hydrographic offices in as many departments." "The Government has at least five separate and distinct chemical laboratories in the city of Washington alone." Perhaps the most striking example of this scientific chaos is afforded by the subject of irrigation. "The Secretary of the Interior and the Secretary of Agriculture some time ago appointed a board to compile the laws on irrigation, and find out what each bureau of each department should do. It took this board a year to inform these two Secretaries what the law required of each of them. Its report shows that eight bureaus in the two departments must cooperate in order to accomplish any thorough work on the great problems of irrigation. . . . It is needless to say that, with so many agencies to promote irrigation, very little has been done by any of them." These examples tell their own tale, and it only remains to add that upon top of all this confusion comes the work of the Census Bureau, which, ignoring the statistical work of the several Departments, proceeds every ten years to collect its own statistics in its own way, and sometimes, at least, does the work so badly that

the result commands but the qualified confidence of the scientific world.

The state of things thus described certainly calls for a remedy; although opinions may differ as to just what the remedy should be. What Mr. Dabney proposes is the separation of the bureaus now engaged in scientific work from the Departments to which they are attached, and the creation and organization, under expert advice, of a new Department of Science. The plan is deserving of consideration, and the bringing of the employees of the several scientific bureaus under the rules of the classified service, recently accomplished, has at least smoothed the way for some such change. Four of the Departments now existing would find their responsibilities greatly lightened by this reorganization, but it is probable that the inertia of officialism will prove a serious obstacle to the reform, for cabinet officers, like other mortals, are jealous of their prestige and their prerogatives. Still, the necessity for some co-ordination of endeavor is so obvious that a determined effort to bring it about is worth making, and the suggestion now put forward has many arguments in its favor. As Mr. Dabney says: "With enormous expenditure of brain and money [the Government] has done a vast deal for the advancement of science, but it is deplorable that so much has been wasted in doing this. We garner the golden grain of truth, to be sure, but we cut our wheat with the old-fashioned sickle, bind it with straw, thresh it with the flail, and then wait for a favorable wind to blow away the chaff. Harvested by these antiquated methods, our product costs us a great deal more than it should, and, what is worse, we lose a large part of the grain." With the organization of such a Department as Mr. Dabney urges, Washington would become, even more emphatically than it is at present, the most important centre of scientific investigation in the United States, and, to recur to the more general thesis of our opening paragraphs, one very notable step would have been taken toward the realization of the broader ideal of what should be, in the best sense of the term, a national capital.

TO A FLORENTINE DIAL.

Perchance, oft did San Marco's monk austere,
Or Donatello, watch thy style's advance:
Now, from what star, their day our circling year,
Our earth their dial, darts their spherish glance?

EDITH M. THOMAS.

THE HIGHER EDUCATION OF WOMEN IN GERMANY.

Evidence of an interesting change of attitude regarding the admittance of women to the German universities, with all the privileges of full immatriculation, as well as to the learned professions, may be found in the hundred and twenty opinions of university professors, journalists, and teachers at girls' schools collected by Mr. Arthur Kirchhoff in a pamphlet entitled "*Die Akademische Frau*" which has lately appeared. The mere statistical fact that almost two-thirds of the replies to the question, "Are women entitled to, and qualified for, the higher academic study?" are in the affirmative, marks a most important advance in the movement. Everyone who is familiar with the state of public opinion even five years ago will admit that such a majority would have been impossible then, and is decidedly surprising now. Not that all of these opinions are strong pleas in favor of the admission of women to the universities; but they all have this in common: that they desire to see the present legal obstacles which bar women from the lecture-rooms and degrees of the universities removed, in order that the question may be settled by free and unhampered competition—in which, according to some, the other sex will hold its own, while others (and these are perhaps still in the majority) expect their defeat.

As this is obviously a case in which the votes cast should not be counted merely, but weighed, the opinions of those who avowedly base them on actual experience at universities admitting women (*e. g.*, those of Switzerland) are more valuable than those formed on mere *à priori* reasoning. It must be encouraging to the advocates of the movement that they are almost unanimous in favor of opening the universities to women on equal terms with men wherever proof of equal preparatory training is given. As far as the often alleged inconvenience of co-educational university instruction is concerned, the testimony of all those who have had actual experience is uniformly negative. As to the relative proficiency of female students as compared with their male fellow-students, the reports based on actual observation vary. Professor Gusserow, of the gynecological clinic of the Berlin Charité, found that during the five years of his professorship at Zürich the female candidates for the degree of M.D. reached only in exceptional cases the male average. Prof. F. von Winckel, director of the gynecological clinic at the University of Munich, states as his experience, extending over thirty years, that the forty female assistants employed by him during that time "were at least as proficient" as the male assistants.

Of the different departments, the mathematicians are unanimously and quite strongly in favor of the admission of women. Professor Klein of Göttingen has found them "in every respect equal to their fellow-students," and Professor Meyer of Kiel sends a list of twenty-one women who have gained prominence

in pure and applied mathematics, from Hypatia to Sophie Kovalevsky. The professors of the various descriptive natural sciences and those of Political Economy are also practically agreed on a favorable verdict. Among the professors of philosophy there is but one dissenting voice. In medicine, dentistry and the diseases of the eye are especially pointed out as suitable specialties for women; while their admission to general practice and surgery is rather strongly opposed, mainly on the ground of deficiency in physical strength. The journalists and the teachers in girls' schools are almost unanimously strong advocates of the higher education of women. It will doubtless occasion some surprise to learn that, if the opinions here printed are at all typical, both historians and philologists are rather averse to any innovation.

Under these circumstances, it is not difficult to predict the probable course of the movement in Germany. As the requirements for the admission to the university cannot and will not be lowered, the establishment of fitting-schools for girls is the first and most pressing need. Valuable suggestions as to how the curriculum in these schools may best be adapted to the peculiar needs of the case are given in some of the reports of girls' teachers in the pamphlet already referred to. Much is hoped from the introduction of the "elective" plan (similar to that at our American colleges), which will permit some women to pursue a more general course of education, while enabling others to fit themselves for special work. And it is not without interest to find that by the introduction of the elective system in the boys' *gymnasium* it is hoped to relieve to some extent that high pressure which has already caused considerable concern among physicians, and which various remedies have so far failed to alleviate. Such introduction would doubtless mean a deviation from the time-honored principles of secondary education which knew only required studies, and an approach to the methods of the American college.

Yale University.

HANNS OERTEL.

THE ARBITRATION TREATY.

("E pur si muove.")

Yet the world moves; although the bitter Past
Lingering enthroned demands to be obeyed;
Across the seas the nations war-arranged
Still stand at gaze, and hearken for the vast
And harsh call unto strife, the thunderous blast
Of trumpets while the fields are sore dismayed;
In Time's great balance such rule duly weighed
Has been found wanting, its sure doom forecast;
For two strong peoples shape the newer thought,
With joined might invoke the reign of peace,
Seeing each man's fatherland is where is sought
Some nobler hope for true life's bright increase,
And of one blood is goodness, and release
From world-care by the whole world's toil is wrought!

LOUIS J. BLOCK.

COMMUNICATIONS.

LITERATURE AND PATRIOTISM IN THE SCHOOLS.

(To the Editor of THE DIAL.)

Is it not possible that literary study in the secondary schools might be more efficacious than it now is for the begetting of a worthy sort of patriotism?

When a high-school boy goes up to college, he takes with him, over and beyond his knowledge of prescribed branches, a few very definite notions for which nobody in particular is responsible, which cannot be traced to any one teacher or course of study, but which are rather an unconscious deposit in his system from the public-school atmosphere. One of these notions is the young-American patriotic sentiment that the United States is "a great and glorious country." Of course we all know that his meaning is purely a Philistine meaning. Called upon to explain how his country was great and glorious, your high-school boy would give you statistics; he would give you the census, the crop reports, square miles, national wealth, national position among the powers,—in fine, Fourth of July braggadocio.

Now it is easy enough to say to the boy: Your notions of your country are inadequate. Not that you are wrong to exult in the size of your America, but your view of size is a commercial view. You like the Mississippi River, let us say, because it is large. This sentiment is noble or unworthy, according to the way in which you have come at it. We happen to know that you are chiefly attracted by the thought (determined by the commercial atmosphere which you breathe) of how great a carrying power the river must be, how many steamboats may navigate it, how many saw-mills it may turn, how many towns it may give their opportunity for increased numbers of furnaces and chimneys and a multiplied census. What you ought to mean is that you like the idea of a great river; that it appeals to your imagination; that (if you happen to live beside it) you find it good to look upon as you come and go, to contemplate in quiet hours. Such a river should be a source of inspiration to you, so that you should live by it not only in the sense of having your dwelling upon its bluffs, making it sustain you from thirst at the north and receive your drainage at the south, but that in a higher way your life should be influenced by it, should tend more and more to measure itself by the river, and to absorb from it, as the years go by, beyond a mere physical health, a fine, an increasingly fine, spiritual well-being. And so your boast about America should come down to such a basis as this: The largeness and expanse of America are more admirable than the crowded limits of most European countries, for the same reason that the sea is more admirable than the frog-pond, or the giant redwood tree than the stunted pine. Your phrase "our glorious country" should refer to the magnificent expanse of virgin soil in America, and all that it promises to the future of the race,—its liberty, its independence, its health, its social salvation. These are some of the thoughts that the high-school boy should have to back up his notion of this "great and glorious country"; and he can gain them by means of the culture that comes through books.

If one aim of literary study in the schools could be the cultivation of a finer sentiment of patriotism, some books must be more potent than others to achieve this aim. For illustration of the sort of American literature which seems to me best fitted to impart a new and deeper

meaning to the patriotic sentiment, I have in mind the works of Walt Whitman. One of the strongest sides of this poet is, of course, his ultra-Americanism. He sings a pride in his land intenser than was ever sung before. A poet, he outdoes even professional patriots on their own ground. It was complained of Thoreau that he was rather too proud of his native Concord. "He talked about Nature as if she had been born and brought up in Concord." Of Whitman, in the same spirit, one might say that he often talked about America as if not only Nature but the best of human nature and human institutions and all free government and patriotic loyalty had been born and brought up here. But however rampant his enthusiasm in this strain may sometimes seem, I think it will be found always sound at the core. Material things American he does celebrate, but he illumines them ever with the pure light of the spirit. His is a patriotism always informed of the highest ideals: it is never mere Chauvinism. To his view, America is the chosen of all lands, reserved to the last to be the stage for the final scenes of the drama of social and individual evolution. Always for him America had reference to the soul and to the human race. His intense patriotism was bound up with his intense religiousness. Always his pride was in the becoming of America; it did not stop at the "has become."

Whitman's books, of course, are too large to be introduced entire into school work, even if there were no objection to certain portions of them on the score of unwholesomeness. Of the existing volumes of selections from both his prose and poetry, I am not sure that any consists of the passages best calculated to exert an ennobling influence on the patriotic sentiment. I believe other selections are contemplated. One thing seems inevitable: that a part at least of the immense spiritual power of Whitman must soon be laid hold upon by educators. That he has been neglected so long, is perhaps nobody's fault so much as that of his own genius. It would be idle to attempt to explain away our objections to some of his work. But whatever is false or mistaken or unideal in literature will, for all but the false and the mistaken and the unideal in spirit, die of its own ill-nature. The point to dwell upon with satisfaction is that whatever is true, high-minded, aspiring, no amount of what is wrong-headed can suppress for long.

One poem in particular that I should like to see read and studied in every high school in the land is the "Song of the Universal." Never was national destiny so greatly conceived; and never the conception sung with such unerring charm. The good alone is universal (so runs the theme); all history makes for the perfection of the soul:

"And thou America,
For the scheme's culmination, its thought and its reality,
For these (not for thyself) thou hast arrived."

So admirable a type is this Whitman song of the variety of literature I have in mind, that would space permit I should like to quote it entire. Enough has been said, however, to recall its clear spiritual ring, its glowing devotion to high national ideals. Surely such an exalted view of America and its mission were well worth trying for. It is a sort of culture that can come through books. It has not come from the books the secondary schools have been using. Why not try such books as this?

GEORGE BEARDSLEY.

University of Indiana, Jan. 20, 1897.

"THE PRIMARY CONDITION OF UNDERSTANDING WHITMAN," AND THE SECONDARY CONDITION OF UNDERSTANDING ANYBODY.

(To the Editor of THE DIAL.)

To see a friend's faults, to see that he is weak where another is strong, unsentimentally to understand his nature, and yet to care a good deal for him, requires a cool head and a warm heart. So it is with our friends, the books. I must say the extreme Whitmanites, of whom Professor Triggs is one, seem to me to get a little warm-headed in their "boundless enthusiasm." To feel and to know a poet, or anyone else, we must do two things: give ourselves up to him as Mr. Burroughs and Professor Triggs give themselves up to Whitman, and then reflect, compare, define. "Boundless enthusiasm" does not help true definition; comparison is not reliable when you glance at one thing and scrutinize another. As I said in my review, Mr. Burroughs's telescopic scrutiny of Whitman helps us. I protest, not against his enthusiasm for Whitman, but against his "negative criticism" of almost everybody not Whitman,—against his total failure to make allowance for the fact that a man a mile off looks smaller than a man a yard from you. Mr. Donaldson keeps his head cool, and though he does not say much about his emotions, they seem to work pretty well, albeit quietly. His contribution is to the biography of the man, not to the appreciation of the poet. When Professor Triggs calls Mr. Donaldson's book "wholly inadequate," he condemns it for not being what Mr. Donaldson did not pretend it was and did not want it to be.

I despair of convincing Professor Triggs of the fact that I too have felt the irresistible grace of Whitman's strength, that I have sat with a friend, half reading, half chanting the lilac-perfumed pages of the hymn to "delicate death," that I have "personally absorbed" the subtle quality of that large gray soul into which all out-of-doors has entered. "Nay, and thou 't mouth!" But after the thrill of the reading is over, "the hesitating, niggardly spirit of criticism" reminds me that this is one of many gifted men who moved me in something the same way; and the enhancement of soul given me by one poet does not in the least incline me to think of the others as dogs and weaklings.

The truth is that these enthusiasts adopt Whitman's attitude toward Whitman. As a creative, stimulating attitude, this is a huge success; but as a receptive attitude it is not. Whitman recognized that his own self was, willy-nilly, the most important fact in his life. It is not quite so true when somebody else "absorbs" Whitman and says Whitman's self is the most important thing in the life of the world.

Professor Triggs harps on "the feeling of love and the desire of comradeship." Perhaps we who try to keep our heads cool and see two sides of a thing, had to some slight extent that feeling and that desire before ever we found them in the democratic chants. He says that we fail in interpretation by so much as we are "cold, critical, disinterested." Now disinterested may possibly mean *uninteresting*; but disinterested, to anyone who knows English, means *without bias, prejudice, or selfish interest*. Professor Triggs is thus the creator of a delicious absurdity, sufficiently in keeping with his theory of "absorbing" things, sponge-fashion, without criticism or discrimination.

Before this tiny critical tilt, I should have said that Whitman was second only to Emerson as a prime force

in American literature. If anyone can convince me to the contrary, it is a not disinterested admirer like Professor Triggs. Better trust Arnold, after all, and beware of "the personal estimate." After "personal absorption" we must have impersonal judgment in a worthy criticism.

GEORGE C. COOK.

University of Iowa, Jan. 19, 1897.

WHITMAN CANT VS. CRITICISM.

(To the Editor of THE DIAL.)

In the last number of THE DIAL, Mr. O. L. Triggs, in speaking of Walt Whitman, says: "By so much as a reader remains cold, critical, disinterested, before an object requiring the feeling of identity and the desire of comradeship as the condition of understanding, to that extent does he fail in his interpretation."

Does this mean that before we can truly enjoy Whitman we must be in some sort hypnotized? Why shall we not remain cold if the work does not naturally warm us up? Why shall we not remain critical when we read the "Leaves of Grass" as much as when we read "Paradise Lost"? Is there any more reason why we should not be disinterested in reading Whitman than when we are reading Shelley? Who made Mr. F. W. Rolleston an arbiter in literature? And if he chooses to be fervent when other readers are cold, and uncritical and interested when they are critical and disinterested, is this an infallible test of his good judgment? In short, is not this the mere cant of a coterie?

For myself, I must say that if I must muddle my brains by dismissing what critical faculty I possess, and by giving up that disinterestedness which is commendable in all the affairs of life, before I can be competent to enjoy any author, I shall be content to diminish the possible circle of pleasures. The argument presented by your correspondent seems to me to be the same presented by quacks and charlatans in all ages—that in order to judge properly of their theories and exploits the first condition is that you shall silence your judgment and stifle all the promptings of common-sense, after which you shall behold visions not visible to the vulgar herd.

J. WATSON.

Little Rock, Ark., Jan. 19, 1897.

THE HUMAN AND THE SUPERHUMAN VIEW OF WHITMAN.

(To the Editor of THE DIAL.)

Your correspondent, Mr. Oscar Lovell Triggs, in criticising Donaldson's "Walt Whitman the Man" in your last issue, starts in with the sweeping statement that "Mr. Donaldson can easily be proved untrustworthy in a hundred points," but during his long ramble does not once give an instance where Mr. Donaldson is at fault. Such admirers as Mr. Triggs appear to resent any human account of Whitman's personality, preferring to have his smallest actions idealized and surrounded with a halo. They prefer to dream of the "good gray poet" as always communing with the gods. Such a representation of himself, Whitman would have been the first to resent.

Most readers of Mr. Donaldson's book will readily understand that it was never the author's intention to present a literary study of Whitman. His object was, as stated in his title, to give a view of "Whitman the Man," to tell how he lived, what were his habits and character, how he composed his poems, etc. That he has very generally been adjudged to have succeeded in

doing what he set out to do is probably sufficient for him, even though he may have failed to attain to the somewhat superhuman conception of Whitman involved in Mr. Triggs's fearful and wonderful theories of literary interpretation.

FRANCIS P. HARPER.

New York, Jan. 21, 1897.

MISS MOLINEUX'S "BROWNING PHRASE BOOK" ONCE MORE.

(To the Editor of THE DIAL.)

Allow me briefly to explain the plan of the Index in this book, which your reviewer seems still to misapprehend. Its purpose is two-fold: first and mainly, to give the novelties and eccentricities of Browning's diction—his many compounds, unusual words, etc.—with all proper names in the poems except such as furnish titles to poems, like *Pippa*, *Colombe*, etc., or otherwise need no reference to enable one to find them; second, to obviate the necessity of giving the quotations in the body of the book under more than one catch-word.

The Index, for instance, begins with 122 compounds in *a-*, from *a-begging* and *a-bloom* to *a-writing* and *a-yelp*. Of these only twenty occur in passages given in the body of the book; like *a-blush* in "And stand all ready for morn's joy a-blush," which is worth quoting aside from its containing the compound. Under *all-* there are seventy-six compounds, few of which are in quotable passages.

On the next page are such peculiar compounds as *altar-scrap-snatcher*, *altar-orts*, *alley-phiz*, *alteration-itch*, *angle-niche*, *angler-simile*, etc. Of these only *alteration-itch* is in the body of the book in "Authorship has the alteration-itch!"

Unusual words, like *aboriginary*, *amplolosity*, *anticise*, etc., seldom appear in quotable passages.

To have given the quotations in the body of the book under two or three catch-words would have made it too bulky and expensive. To have added the passages containing mere peculiarities of diction would have increased the bulk seven fold.

In selecting the single catch-word the editor may not always have made the best choice. In the passage cited by your reviewer, *death*, *pause*, or *work* might have been better than *lover*; but I do not see any other passage under *love* and its derivations to which such objection could fairly be made, and on looking through the pages I note very few instances in which I should change the catch-word.

Miss Molineux is too modest in referring to the "lapses and losses of various kinds which involved a change of plan during the process of the book's evolution." After all these lapses and losses, and the changes which they necessitated, she practically remade the entire book. The final result is as complete and symmetrical as if she had been sole editor from the start.

W. J. R.

Cambridge, Jan. 20, 1897.

[While we do not see that the above controverts the essential criticisms of our reviewer, we are quite willing to give the book the benefit of Dr. Rolfe's generous expansion of his previous explanation and commendation of it.—ED. DIAL.]

THE Macmillan Co. publish a volume of "Stories from English History," by the Rev. A. J. Church. It is excellent reading for young persons, either in or out of school.

The New Books.

A BRITISH VETERAN'S TALE OF INDIA.*

We have read Lord Roberts's narrative of his long and honorable career in India as soldier and administrator with unusual interest. The story is in itself naturally a stirring and diversified one, covering as it does such striking events as the great Mutiny (with its dramatic episodes, the siege of Delhi, the relief and the siege of Lucknow, the battles of Agra and Cawnpore, etc.), the Umbeyle expedition, the Abyssinian expedition, and the Afghan war; and it is told with a soldierly brevity and precision, and an unaffected modesty as to the writer's own exploits and services, that together constitute its distinctive literary merit and charm. At the close of his preface Lord Roberts expresses the wish that his readers "will bear in mind that the writer is a soldier, not a man of letters, and will therefore forgive all faults of style and language." There are few faults of this sort to forgive. Lord Roberts shows conclusively that he can wield the pen as well as the sword; and it is not too much to say that in point of style his eminently terse, manly, and straightforward composition may well be taken as a model by those having a similar literary undertaking in view.

Lord Roberts was born at Cawnpore, India, and spent his childhood and early youth in England. In 1852 he sailed for Calcutta, an artillery cadet, and on his arrival was appointed to a native field-battery. After four months' irksome service in the East he was sent to Peshawar, on the Afghan frontier (the real field of military activity), where he joined his father, General Sir Abraham Roberts, then commanding the Lahore division. In 1854 he got his troop in the crack Bengal Horse Artillery; and two years later received his first staff appointment, with the immediate duty of assisting in the survey of Kashmir. A mission to Kandahar (which he was to revisit at the head of an army twenty-six years later) followed. Up to this date the career of the ambitious young soldier had been one of relatively halcyon days and plodding advancement; but stirring times, of fast-falling vacancies and swift promotions, were at hand. The first distinct mutterings of the storm long gathering unheeded

(save by a few wise and watchful spirits, like Sir Henry Lawrence)* over the slender British contingent in India were heard early in 1857; and a few months later it broke. During February, March, and April, disquieting rumors had reached Peshawar of mystic *chupattis* (unleavened cakes) sent secretly about the country, apprising the natives of some grave impending event. Unrest was in the air. Soon came reports of overt mutinous acts; of outbreaks at Berhampur and Barrackpore; of bungalows set in flames; of the Sepoys' objections to the cartridges served out with the newly-adopted rifles, which had, they asserted, been greased with a defiling mixture of cow's fat and lard — ingredients the one of which is as hateful to the Hindu as the other is to the Mussulman. Lord Roberts notes the pervading disregard of these sinister warnings, and especially the fatal confidence in their men of British officers attached to Sepoy regiments. Of an officer at Nowshera, who had served all his life with Hindustanis, he says:

"In less than two months' time the Hindustanis, of whom the Colonel was so proud, had broken into open mutiny . . . and the commanding officer, a devoted soldier who lived for his regiment, and who implored that his men might not have their arms taken away, as he had 'implicit confidence' in them, and would 'stake his life on their fidelity,' had blown his brains out because he found that confidence misplaced."

Prompt action saved Peshawar from the horrors that were enacted at other places. On hearing of the mutiny, the authorities promptly seized all native correspondence lying at the post-office; and the character of the papers found made it clear that every Hindustani regiment in the garrison was ripe for revolt. Says the author:

"A strong interest attaches to these letters, for they brought to light the true feeling of the natives towards us at the time, and it was evident from them that the Sepoys had really been made to believe that we intended to destroy their caste by various unholy devices of which the issue of contaminating cartridges was one."

Prompt disarmament of the native regiments at Peshawar followed the seizure of the mails; and the good effect of this measure (which was fatuously opposed as "uncalled for" by the officers) was at once apparent. Comparative quiet reigned at Peshawar; and its residents were spared such scenes of blood and rapine as were enacted at Meerut and elsewhere in the province. How serious was the plight of the English in the Punjab at this juncture, appears

* FORTY-ONE YEARS IN INDIA: From Subaltern to Commander-in-Chief. By Field-Marshal Lord Roberts of Kandahar, V.C. In two volumes, illustrated. New York: Longmans, Green, & Co.

* Fourteen years before the outbreak, Lawrence predicted the mutiny and accurately foretold the course it would take.

from the fact that the available force of British troops there numbered about 15,000, as against some 65,000 natives, two-thirds of them Hindustanis. A strong garrison of trustworthy men for each station being thus out of the question, a movable column was organized. Lord Roberts's account of his experiences with this column, to which he was attached as staff officer, are extremely interesting. At Lahore he first witnessed one of those terrible scenes which the mention of the mutiny recalls to every mind familiar with its story. Two mutineers had been sentenced to death by court martial, and the commanding officer decided that they should be blown away from guns, in the presence of their comrades.

"A parade was at once ordered. The troops were drawn up so as to form three sides of a square; on the fourth side were two guns. As the prisoners were being brought to the parade, one of them asked me if they were going to be blown from the guns. I said, 'Yes.' He made no further remark, and they both walked steadily on until they reached the guns, to which they were bound, when one of them requested that some rupees he had on his person might be saved for his relations. The Brigadier answered: 'It is too late!' The word of command was given; the guns went off simultaneously, and the two mutineers were launched into eternity. . . . I carefully watched the Sepoys' faces to see how it affected them. They were evidently startled at the swift retribution which had overtaken their comrades, but looked more crestfallen than shocked or horrified, and we soon learnt that their determination to mutiny, and make the best of their way to Delhi, was in no wise changed by the scene they had witnessed."

This novel punishment would thus seem to have failed in its calculated deterrent effect upon onlookers, which was its main and ostensible justification — though the author thinks it "probably the most humane, as being a sure and instantaneous, mode of execution."

Of the siege and storming of Delhi, in which he participated with distinguished gallantry, and where he first had the opportunity of displaying those marked qualities of leadership which advanced him in time to the rank of Commander-in-Chief in India, Lord Roberts gives a graphic account, which is too detailed to be summarized here. Special tributes are paid to the bravery of the natives who served in the ranks of the British; and with characteristic kindness the writer does not forget to mention the good conduct of those whose merits usually escape notice. His native servants, he says, behaved admirably.

"The *Khidmatgar* (table attendant) never failed to bring me my food under the hottest fire, and the *saices* (grooms) were always present with the horses whenever they were required, apparently quite indifferent to the

risks they ran. . . . Mine was not a solitary instance; not only the officers' servants, but the followers belonging to European regiments, such as cook-boys, *saices* and *bhisties* (water-carriers), as a rule, behaved in the most praiseworthy manner, faithful and brave to a degree. So much was this the case, that when the troopers of the 9th Lancers were called upon to name the man they considered most worthy of the Victorian Cross, an honor which Sir Colin Campbell proposed to confer upon the regiment to mark his appreciation of the gallantry displayed by all ranks during the campaign, they unanimously chose the head *bhistie*!"

Delhi fell — or, rather, its last stronghold, the royal palace, was taken — on September 20, 1857; and on the day following, the King, the last of the Moghul Emperors, was made prisoner, and his two sons were slain (we cannot think justifiably) by the hand of their captor. Says the author:

"I went with many others the next day to see the King; the old man looked most wretched, and as he evidently disliked intensely being stared at by Europeans, I quickly took my departure. On my way back I was rather startled to see the three lifeless bodies of the King's two sons and grandson lying exposed on the stone platform in front of the *Kotwali*. On enquiry I learnt that Hodson had gone a second time to Humayun's tomb that morning with the object of capturing these princes, and on the way back to Delhi had shot them with his own hand — an act which, whether necessary or not, has undoubtedly cast a blot on his reputation. His own explanation of the circumstance was that he feared they would be rescued by the mob, who could easily have overpowered his small escort of 100 sowars, and it certainly would have been a misfortune had these men escaped. . . . My own feeling on the subject is one of sorrow that such a brilliant soldier should have laid himself open to so much adverse criticism. Moreover, I do not think that, under any circumstances, he should have done the deed himself, or ordered it to be done in that summary manner, unless there had been evident signs of an attempt at a rescue."

The doer of this triple murder (for such it clearly was) was killed in a subsequent engagement; and the story was current that he was killed in the act of looting the Begum Kothi (royal palace) at Lucknow. This story General Roberts disproves. The British left Delhi on September 24; and the sight in the streets of the fallen city as the army filed through them by the early morning light was gruesome enough.

"Our way from the Lahore gate by the Chandni Chauk led through a veritable city of the dead; not a sound was to be heard but the falling of our own footsteps; not a living creature was to be seen. Dead bodies were strewn about in all directions, in every attitude that the death-struggle had caused them to assume, and in every stage of decomposition. We marched in silence, or involuntarily spoke in whispers as though fearing to disturb those ghastly remains of humanity. The sights we encountered were horrible and sickening to the last degree. Here a dog gnawed at an uncovered limb;

there a vulture, disturbed by our approach from its loathsome meal, but too completely gorged to fly, fluttered away to a safer distance. In many instances the positions of the bodies were appallingly life-like. Some lay with their arms uplifted as if beckoning, and, indeed, the whole scene was weird and horrible beyond description. Our horses seemed to feel the horror of it as much as we did, for they shook and snorted in evident terror."

After Delhi came the engagements at Aligarh and Agra; and during the halt at Agra the author first saw the Taj Mahal. Of this pearl of Eastern architecture—like that other famous tomb on the Appian Way, the memorial of a husband's devotion to a dead wife—he says:

"I will not attempt to describe the indescribable. Neither words nor pencil could give to the most imaginative reader the slightest idea of the all-satisfying beauty and purity of this glorious conception. To those who have not already seen it, I would say: 'Go to India. The Taj alone is worth the journey.'"

On October 26, Cawnpore was reached.

"We now for the first time heard the miserable 'story of Cawnpore.' . . . Our visit to this scene of suffering and disaster (the barracks) was more harrowing than it is in the power of words to express; the sights which met our eyes, and the reflections they gave rise to, were quite maddening, and could not but increase tenfold the feelings of animosity and desire for vengeance which the disloyalty and barbarity of the mutineers in other places had aroused in the hearts of our British soldiers. Tresses of hair, pieces of ladies' dresses, books crumpled and torn, bits of work and scraps of music, just as they had been left by the wretched owners on the 27th of June, when they started for that terrible walk to the boats provided by the Nana as the bait to induce them to capitulate."

Lord Roberts bore a distinguished part in Sir Colin Campbell's memorable relief of Lucknow. The desperate character of the fighting in the environs of the city, before the junction with Havelock and Outram in the Residency was affected, is well illustrated by the following description of the scene in the Sikandarbagh—a strong post held by 2000 mutineers. The gateway had been forced; and through this and a breach in the wall the British poured upon the doomed men trapped within.

"There could be no thought of escape, and they fought with the desperation of men without hope of mercy, and determined to sell their lives as dearly as they could. Inch by inch they were forced back upon the pavilion, and into the space between it and the north wall, where they were all shot or bayoneted. There they lay in a heap as high as my head, a heaving, surging mass of dead and dying inextricably entangled. It was a sickening sight, one of those which even in the heat of battle and the flush of victory make one feel strongly what a horrible side there is to war. The wretched wounded men could not get clear of their dead comrades, however great their struggles, and those near the top of the ghastly pile of writhing humanity, vented their rage and disappointment on every British officer

who approached by showering upon him abuse of the grossest description."

Among the heroic deeds recorded in the story of the storming of the Sikandarbagh is that of a Mahomedan Subadar of the 4th Punjab Infantry.

"The enemy having been driven out of the earthwork, made for the gateway, the heavy doors of which were being closed, when the Mahomedan pushed his left arm, on which he carried a shield, between them, thus preventing their being shut; on his hand being badly wounded by a swordcut, he drew it out, instantly thrusting in the other arm, when the right hand was all but severed from the wrist."

Lord Roberts closes his account of the Mutiny (which forms the bulk of the first volume) with two instructive chapters in which he attempts to answer the questions, "What brought about the Mutiny?" and "Is there any chance of a similar rising occurring again?" The Mutiny was not, he thinks, as is commonly believed, primarily a Sepoy revolt, a mere uprising of native soldiers against their foreign officers. Beneath it and logically prior to it lay the profound discontent of the more influential classes among the native civilian population with measures of reform necessarily, if sometimes tactlessly and prematurely, imposed by the British, which measures they foresaw must eventually prove fatal to a social and religious *régime* which they held sacred, and with which their own hereditary class superiorities and privileges were bound up.

"The prohibition of *sati* (burning widows on the funeral pyres of their husbands); the putting a stop to female infanticide; the execution of Brahmins for capital offences; the efforts of missionaries and the protection of their converts; the removal of all legal obstacles to the remarriage of widows; the spread of western and secular education generally; and, more particularly, the attempt to introduce female education, were causes of alarm and disgust to the Brahmins, and to those Hindus of high caste whose social privileges were connected with the Brahminical religion."

Other causes of discontent, such as the alleged unfairness of the land settlement, and the annexation of Oude (which naturally aroused the jealousy of the lesser powers), are enumerated; but everything tends to show that the mutiny was the result of a deep-seated movement for the overthrow of British rule in India. The native aristocratical and sacerdotal classes saw their ancient status and influence (resting, of course, on a basis of popular ignorance, supineness, and superstition) threatened by the British policy of general amelioration and enlightenment; and they sank their differences to unite against the common enemy. Their main plan of action was to incite the native soldiery to

revolt, by spreading among them reports that the authorities meant to strike at their caste and their religion by such devices as the issue of the polluting cartridges. Thus does Sir George Campbell's dictum, "The Mutiny was a sepoy revolt, not a Hindu rebellion," seem to involve a misconception.

"Is there any chance of a mutiny occurring again?" Lord Roberts answers this question by stating how, in his judgment, such a calamity may best be guarded against:

"(1) By never allowing the present proportion of British to Native soldiers to be diminished or the discipline and efficiency of the Native army to become slack. (2) By taking care that men are selected for the higher civil and military posts whose self-reliance, activity, and resolution are not impaired by age, and who possess a knowledge of the country and of the habits of the peoples. (3) By recognizing and guarding against the dogmatism of theorists and the dangers of centralization. (4) By rendering our administration on the one hand firm and strong, on the other hand tolerant and sympathetic; and last, but not least, by doing all in our power to gain the confidence of the various races, and by convincing them that we have not only the determination, but the ability, to maintain our supremacy in India against all assailants."

These cardinal points never lost sight of, there is little chance, the author thinks, of any fresh outbreak threatening the stability of British rule in India.

In 1859 Lord Roberts visited England, where, he says quaintly, "I found my fate in the shape of Nora Bewa," and where he received from the hands of the Queen herself the Victoria Cross. That coveted token of distinguished bravery in the field never graced a more humane and chivalrous breast. Lord Roberts took part in the Umbeila expedition, in 1863, and in the Abyssinian expedition, in 1867; and in 1868 he acted as the bearer of Sir R. Napier's final despatches to England after the victory at Magdala. In 1877 he was appointed by Lord Lytton Chief Commissioner of the trans-Indus tract, which had been detached from the Punjab government. About one-third of Volume II. is taken up by the account of the Afghan War, including the brilliant passage of the Peiwar Kotal, the Cava-nari episode, and the famous march from Kabul to Kandahar, which is usually rated as Lord Roberts's principal military achievement. After the victory at Kandahar he was made a G. C. B., and appointed Commander-in-Chief of the Madras Army. In 1885 he succeeded his old companion in arms, Sir Donald Stuart, as Commander-in-Chief in India; and in 1892 he was raised to the peerage, with a title com-

memorating his latest and most important military service to his country. Lord Roberts's final departure from India, in 1893, elicited a long series of farewell addresses which testified in the warmest terms to the universal affection and respect in which he was held by the residents in that country, Native and foreign, military and civilian. In the heart of the private soldier he has ever held an especially warm place — there being in the entire British Army no officer with whom "Tommy Atkins" so cheerfully casts his lot in peace or war as gallant and unassuming "little Bobs." England has been magnificently served in her Indian Empire, and such names as Clive, Hastings, Watson, Coote, Lawrence, Havelock, Outram, Campbell, stand high on her roll of honor. But higher, we think, than most of these names in the honorable distinction of having sought England's advantage in India only so far as that advantage is compatible with the rights and well-being of the Native, stands that of Lord Roberts of Kandahar.

Lord Roberts's second volume throws no little light upon the new conditions brought about by the Russian advance towards Herat — an advance for which he is not inconsistent enough to censure Russia. Her progress towards the South East has been in the main analogous to England's towards the North West. In each direction barbarism has inevitably given way before the approach of a civilized race; and it is not unreasonable to hope that when the further advance of each power is barred by the presence of the other a frontier acceptable to both may be established. Russia's gradual march Indiawards need not necessarily imply that she has "designs on India," since advance she must.

We shall close our review of these well made and finely illustrated volumes by quoting the pregnant remark of an astute Hindu gentleman touching the "Ilbert Bill" and the moot question as to the probable effect of British withdrawal from India.

"Why do you English raise these unnecessary questions? It is your doing, not ours. We have heard of the cry, 'India for the Indians,' which some of your philanthropists have raised; but you have only to go to the Zoological Gardens and open the doors of the cages, and you will very soon see what would be the result of putting your theory in practice. There would be a terrific fight amongst the animals, which would end in the tiger walking over the dead bodies of the rest.' 'Whom,' I inquired, 'do you consider to be the tiger?' 'The Mohammedan from the North,' was his reply."

E. G. J.

EGGLESTON'S HISTORY OF THE UNITED STATES.*

Dr. Eggleston's first volume of his proposed "History of Life in the United States" presents the results of sixteen years of unwearied search among original documents bearing upon the history of the American colonies up to the middle of the seventeenth century. Three "books," dealing with the Virginia colony, the Pilgrims and Puritans, and the Maryland, Rhode Island, and Connecticut settlements, are divided into convenient paragraphs, which have abundant illustration and comment in maps and suggestive notes or "Elucidation." The title of the volume and the nature of the work outlined bring to mind both Mr. Fiske's "Beginnings of New England" and Prof. McMaster's "History of the People of the United States"; but the latter writer began his work with the year 1784, and the former touched only a few points which are carefully considered by Mr. Eggleston. As a painstaking study of beginnings, based upon original material, and apparently in no wise affected by the conclusions of contemporary writers, Mr. Eggleston's work is a distinct contribution to our historical literature.

The first book, dealing with the experiments on the James, gives an excellent idea of the romantic age in which American exploration was begun. A people which rejoiced in gaily colored vestments and took delight in showy pageants, appreciated likewise an exuberance in literature, and confidently expected from each wanderer into "strange parts" tales of wonderful adventures and stories of peculiar animals, plants, and men, which thrilling narrations served to inspire other seamen and fortune-hunters with longings. Two motives were powerful: one, the desire to search for the new way to India; the other, the hope of finding mines of precious metal. Hither and thither, by sea and on land, explorers made their way in Eastern North America, making valuable discoveries, which for the time were overlooked, as with feverish eagerness they pressed westward, following the elusive objects of their search,— pioneer pathfinders for later generations of restless ones who were to push to the South Sea overland, and, as the Argonauts of '49, were to get reward at last, when the sunny fountains of California rolled down their golden sands.

*THE BEGINNERS OF A NATION. A History of the Sources and Rise of the Earliest English Settlements in America, with special reference to the Character of the People. By Edward Eggleston. New York: D. Appleton & Co.

These two motives had behind them, at the bottom of all English adventure, rivalry for Spain; cupidity, patriotic feeling, and religious zeal, manifested by the first comers, being due to that feeling. To get a share of the wealth from the fabled mines, to add to the glory of England, to meet the charge that the English Church lacked the Romish zeal for the conversion of the heathen,— such were the desires for which hatred of Spain furnished the impulse. The trading companies that found their model in the prosperous associations for the development of other parts of the world manifested the same spirit which later led to paper towns in agricultural regions and to mediæval models for government in the ricefields of the Carolinas. They sought to foster wine, silk, silk-grass, glass, iron, and timber industries, while they resisted steadily all attempts to introduce the cultivation of tobacco, which was so easy to raise and brought wealth in after years.

In the presence of such a spirit the Virginians are left; while in the second book the student is led to the homes and haunts of Pilgrim and of Puritan. Some pictures have recently been presented, by Mr. Brown in "The Pilgrim Fathers of New England and their Puritan Successors," by Mr. Byington in "The Puritan in England and New England," and, at an earlier time, by Mr. Campbell with special purpose in "The Puritan in England, Holland, and America"; but there is room for Mr. Eggleston's story. It is a calm and dispassionate narrative; there is no halo of glory; there is no clouding of judgment by the events of later days; but step by step the path of the wanderers is trodden again, and the Pilgrim and the Puritan live in our presence as men of their own day and generation. The motives which impelled them were essentially different from those which operated in Virginia,— the desire to establish a church after their own notions being potent, the organization of the Pilgrims having reflex influence upon the Puritans in whose plans there was much of the commercial element.

The Northern settlers are left at the very threshold of their American experience; while in the third book attention is paid to the Catholic movement in Maryland, to the case of Roger Williams, and to the several Connecticut settlements. If criticism were to find place in comment upon so excellent a study as Dr. Eggleston's, it might rest here; for the story is not so well told, there is not that careful attention to proportion, and the resulting impressions are

not so distinct, as in the other sections of the volume. But perhaps judgment should be withheld until later chapters develop the life of these people, and the far-reaching influences of such feeble beginnings are traced in the history under the king and in the conditions of the National period.

The first thought of every reader of the announcements of this first volume of the "History of Life in the United States" probably was, that it would consist of an elaboration of the stories so entertainingly told by Dr. Eggleston in "The Century" a few years ago. One leaves the volume, after examination, with admiration for the thoroughness of investigation, which has found the roots of things, and has cast aside for the present the entertaining and the amusing for the deeper study of the character of the fathers of our country.

FRANCIS W. SHEPARDSON.

A NEW CLASSICAL DICTIONARY.*

The accomplished editor of "The Bookman" and Professor of Latin in Columbia College has completed in his leisure hours a labor which would have sorely tasked the undistracted energies of a less versatile scholar. The new "Harper's Dictionary of Classical Literature and Antiquities," edited by Mr. Harry Thurston Peck, is nothing less than an abridged encyclopedia of classical philology, in all its branches, between two covers. The student will find here under one alphabet virtually all the topics treated in the three great works of Smith, together with much useful information which they do not pretend to supply, on such subjects, *e. g.*, as the History of Philology, the Science of Language, Libraries, First Editions, etc., etc. And for all this, with the exception of a limited number of contributions acknowledged in the preface, "the editor is himself responsible." But the age of miracles is past; and closer scrutiny reveals, what the preface frankly admits, that the work has been mainly compilation in the original sense of the word. A large proportion of the longer articles are abridged from Smith, by the simple process of omission of some of the more technical sentences and paragraphs. Hundreds of the minor articles are copied verbatim (with slight bibliographical additions) from the translation of

Seyffert made by Messrs. Nettleship and Sandys. Hundreds of others are closely based upon Seyffert, but enriched by interpolation from recent French and German authorities, enlivened by modernisms or Americanisms, and brought down to date by bibliographical notes.

It is only fair to say, however, that the book which results from this process contains incomparably more information than Seyffert, and is of course accessible to many students whose limited purses or patience would prevent their consulting the seven volumes of Smith. One feels throughout the presence of a vigorous and alert intelligence behind the scissors. The fifteen hundred or more illustrations have been carefully chosen from a great many sources, and are excellently reproduced. The type is clear and agreeable to the eye. The consultation of the work is facilitated by numerous cross-references, and by the insertion in their alphabetical places of the English equivalents of technical Greek and Latin terms. Whatever lapses (inseparable from the compilatory method) close scrutiny may reveal to the critical scholar, it is safe to say at once that the book as it stands is by far the most serviceable single volume of the kind in existence for the needs of the young student, the general reader, and the isolated teacher who dwells remote from libraries.

Further appreciation of the work would resolve itself into discussion of the sources of the editor's material and his judgment in the distribution of his space. The value of all the articles is greatly enhanced by the careful bibliography. Sometimes, it is true (*e. g.*, in the articles *Vesta* and *Theatrum*), this bibliography seems to be merely an external appendage, and is not worked into the treatment of the subject; but in the main defective or inadequate articles are skilfully rounded out and brought down to date by the insertion of an apt sentence or paragraph taken from the recent literature of the subject. The greatest freshness and independence of treatment appears in the literary articles, a fair proportion of which are apparently from Professor Peck's own pen. The claim of the preface that "everywhere the effect of ancient literature upon the literature of modern times has been noted" is hardly borne out by the rather meagre allusions in the body of the work. A large proportion of these, occurring in the mythological articles, are taken directly from Gayley's "Classical Myths in English Literature," which should have been mentioned among the other authorities enumerated in the preface.

* HARPER'S DICTIONARY OF CLASSICAL LITERATURE AND ANTIQUITIES. Edited by Harry Thurston Peck, M.A. Illustrated. New York: Harper & Brothers.

Scholars will perhaps regret that in the articles abridged from Smith, the editor has dropped so many of the references to the original sources. Such references occupy little space. They are indispensable to the teacher or investigator, and insensibly lead the beginner to a more independent and robust scholarship. In fact, we are not sure that the ideal classical dictionary for the serious student would not consist simply of a complete collection of the sources. An austere censor might also observe that, despite his practised literary hand, the editor in abridging sometimes omits, along with technicalities which can be spared, qualifications and reservations which careful scholarship demands.

Misprints and minor positive errors are perhaps no more frequent than was inevitable in dealing with such a mass of detail. We note wrong accentuation or spelling of Greek words on pp. 1303, 407, 432, 420, 701, 715, 870, 576, 1165, 1156, 1510, 1032, 1261. Other misprints are *Hia* for *Ilia*, 594; *to wit* for *to which*, 1443; *or for of*, 1223; *you* for *your*, 1161; *Rumfel* for *Rumpel*, 1263; *patrem* for *putrem*, 1136; *animatium* for *animantium*, 1136; *celeres liquidum* for *liquidum celeres*, 1136; *false listening* for *false witness* (?), 1011; *Les Divinités de Victoire* for *de la Victoire*, 1096. The reference to *Elethia* (sic), p. 137, should be to *Ilithia*. Under *capitis deminutio* the student is referred to *caput* instead of to *deminutio*; elsewhere the word is spelled *diminutio*. The reference s. v. Borysthenes, to Olbiopolis, should be to Olbia. The reference s. v. *Antlia* to Lucretius, v. 317, should be v. 516. The reference to Æschylus Eumen, 522, for Athene Hygiea, is unintelligible. The Danaides did not "draw water with perforated vessels," but poured water into a perforated vessel, as the illustration shows. The myth of Ascalaphus is told after Ovid met, 5. 540, but with a reference to Apollodorus. The French works cited under "School of Alexandria" all treat of the neo-Platonic philosophy, and not of the subject of the article. The "un-edited work of Damascius" has been edited by Ruelle. We should be pleased to see the authority for the statement that the name Antinomian was often given to Hippias, and for the assertion that the Octavia "perhaps may date from A.D. 1." We miss references to Diels s. v. Simplicius, to Pater in connection with Demeter, Cupid and Psyche, or Apuleius, to Way's translation of Euripides, to Bréal s. v. Cacus, to Professor Wright s. v. Cylon for

whom the old date is given, and a minor article here and there, as perhaps, *Tetrapolis*, *Oxy-lus*, *Demogorgon*. We detect the hand of an assistant in the misleading observation that "the story of Prometheus has been made the subject of two fine poems by Shelley and by Mrs. Browning." It seems a poor economy of space to repeat, when a cross-reference would suffice, large illustrations, such as the Villa of Hadrian, the temple of Zeus at Olympia, the head of Sesostris, the Coliseum, etc. Hasty revision is probably responsible for the repetition with slight additions s. v. *Rutilius* of the article Namatianus as for the second article on Ilithia given in the appendix. The derivation of *Bravo* from *brabeum* is surely prescientific. It is a part of the police duty of reviewing to record trifles like these, but it is hardly necessary to repeat that they do not materially impair the value or impugn the general accuracy of the work.

Finally, despite our appreciation of a skillfully executed, laborious, and useful piece of bookmaking, we cannot suppress the wish that Professor Peck and his publishers had judged it practicable to make of the book a truly independent and representative work of American scholarship. Articles like Professor Gildersleeve's *Pindar*, Professor Seymour's *Homer*, Professor Earle's *Athenæ*, Dr. Cooper's *Sermo Plebeius*, Professor Wheeler's linguistic articles, to say nothing of the original contributions of the editor offer ample evidence that our scholars need not, unless they choose, limit themselves to the translation, compilation, and adaptation of the works of others.

PAUL SHOREY.

A LAST VOLUME FROM WALTER PATER.*

A year or more ago, when Pater's "Miscellaneous Studies" appeared, those who looked through the bibliography remarked that everything there noted in one magazine or another was now safely gathered into garner except "Gaston de Latour," a story which had run five months in "Macmillan's," and an article on Giordano Bruno, which had appeared in "The Fortnightly." Those who had read both, or proceeded to read them, probably wondered why the latter essay had not been republished, for it was extremely interesting, and of great value in helping to a right understanding of Pater's ideas. The unfinished romance, one may have thought, was not republished because it was unfinished. Few could

* GASTON DE LATOUR. An Unfinished Romance. By Walter Pater. New York: The Macmillan Co.

have guessed that these two pieces were parts of the same whole.

Such, however, seems to have been the case. In the volume lately published we have "Gaston de Latour" as it may be read in "Macmillan's"; we have the essay on Giordano Bruno remodelled, so that its connection with the rest is plainer; and we have an intermediate chapter from Pater's unpublished papers printed "to fill the gap which it was designed to occupy in his scheme, and to indicate the direction which the development of the story would ultimately have taken." The volume resulting is one that lovers of Pater will be glad to have: it completes the list of his works, for no more of his papers are to be published; it has that curious and pathetic interest that always attaches to the unfinished work of a great writer; and in itself it contains much that is not far behind Pater's finest and most careful work.

The story was written at a time when Pater's thoughts had for some years found expression in fiction. For several years he had been occupied with "Marius the Epicurean"; in the years immediately following he had written the "Imaginary Portraits." The year after this volume appeared, namely in the summer of 1888,* the first part of the present volume came out, and the next year the last chapter was printed, as has been said, as an independent essay. Mr. Shadwell says that the story was begun "not long after the completion of *Marius*"; and he is presumably good authority. However this may be, "Gaston de Latour" is of the same period as "Marius," as Duke Carl of Rosenmold and Sebastian van Storek. It shows us that Pater's mind revolved at this time about one subject. Pater was not in those years the critic, the expounder, either of the Renaissance or of Greek Sculpture. He was more of a seeker, a speculator. His mind worked constantly about one question: What shall be thought by us who love art, of the place of art in life?

Fifteen years before, Pater had said his say upon the matter and had been severely criticised, and, as he thought, misunderstood. The criticism, the misunderstandings, do not seem to have spurred him up to defend himself; rather do they seem to have led him to think out the question anew. "While all melts under our feet," he had written in a well-known passage, "we may well catch at any exquisite passion or any contribution to knowledge that seems by a lifted horizon to set the spirit free for a moment, or any stirring of the senses, strange dyes, strange flowers, and curious odours, or work of the artist's hands, or the face of one's friends." Exception had been taken to the idea; and Pater, accepting the possibility of error, had proceeded to consider a typical case. What would one be likely to do, under whose feet the fabric of the world seemed actually dissolving and passing away? *Marius* lived in an age in which old ideas were vanishing into nothingness, and old beliefs were losing their hold;

* Not in 1889, as the varying Shadwell would have us believe.

it was one of the great transition periods in the world's history—the transition from Paganism to Christianity. In another such period, there is no reason to doubt, Pater seemed to stand himself. His mind turned naturally to another such transition, the transition from Catholicism to Protestantism; and he created Gaston de Latour, another young man in an age when everything was dissolving beneath the feet. He created him, and then looked to see how he would deal with the situation. As a young man he had himself dealt with it; *Marius* had dealt with it; it remained to see how Gaston would deal with it. Unfortunately, for one reason or another, the experiment failed. In "Marius" we have certainly a new answer, an advance upon "The Renaissance." But it was the advance of twelve years; now, only three years after "Marius," it may well be that the subtle brain had not secreted enough material to develop a further answer. At any rate, Pater gave up the story, and we cannot form any adequate judgment of what would have been its outcome. "Gaston de Latour" must be explained by other of Pater's books; itself, it explains little. The young thinker would seem to have come from devout Catholicism into a sort of skepticism wholly unlike anything in "Marius," from which he was aroused, one would say, by the logic of real events. But it is idle to try off-hand to unravel the secret, and the attempt would be of small value.

Even as a fragment, "Gaston de Latour" has its great charm. If we have not the interest in the unfolding of character, the development of ideas, which give unity to "Marius," we have yet the presentation of several phases of life and thought in a time and place for which Pater always had a great fondness. His work on the Renaissance, on Greek Art and Religion, on Plato, on English Literature, has all been gathered into distinct volumes; but his studies on French subjects are scattered. He was fond of France; in later life he usually spent his vacations in one part of the country or another. In "Gaston de Latour" we have several studies which call to mind much of his other work. The chapter on Ronsard may remind us of the essay on Bellay; the chapters on Montaigne are almost as purely critical as the unfinished essay on Pascal; the glimpses of the cathedral of Chartres will recall the studies of Amiens and Vézelay. Hence "Gaston de Latour," although it lacks much of such interest as comes from the careful entirety of "Marius," possesses in some respects a more living interest. The young Roman was influenced by Marcus Aurelius, Aristippus, Lucian, Apuleius; the young Frenchman by Ronsard, Montaigne, Giordano Bruno. These figures, of the time just following the Reformation, seem nearer akin to us.

The book is extremely characteristic of its author. I need not remark that the style is delicate, the thought subtle, the descriptions handled carefully in the manner of Corot, the criticisms fascinating and approximative. It must be enough to speak of one

thing noteworthy in this book* as in almost every other book of Pater's—his way of conceiving action. Action was a thing that Pater had read of in books, but he could never have known it by experience. It seems almost impossible for him to conceive directly of anybody really doing anything. He has thousands of ways of implying that something was done, but we must always reach the facts by circumstantial evidence. Pater holds the past in his mind, as Hamlet held the future, and action dissolves and disappears and is lost in thought. So then, when thought should have taken form in action—in the action of belief, let us say,—then it may well be that Pater was even more like Hamlet. We all remember how Hamlet was suddenly driven into action most unpremeditated and unconceived. So also are Pater's characters: Marius dies in the place of Cornelius, Sebastian is drowned while rescuing a child, Duke Carl is snatched away in the midst of a thunderstorm, Emerald Uthwart is entirely thoughtless in his unfortunate act of bravery. It would seem almost as though Pater himself were always waiting for some intervention. And hence I suppose it was that after his first well-defined utterances in the Conclusion to "The Renaissance," Pater never spoke clearly out. His points of view changed, he sought constantly for more light; but the moment of assurance, once gone by, never came again. Pater can never be the positive master that Carlyle, Ruskin, Matthew Arnold have been to so many; and he would probably have wished to have it so, for no one was less desirous than himself to offer a "facile orthodoxy" to those who believed in him.

"Gaston de Latour" closes the list of Pater's works. It is as characteristic of its author as any of the volumes that have preceded it. It has his excellences, the thought, the criticism, the descriptions, the atmosphere, the beauty; it has also his defects, the speculative involution and consequent super-refinement, which caused his indecision and his indefiniteness. Had it been completed, it might never have equalled "Marius"; but, as it stands, it contains much of its author's best quality.

EDWARD E. HALE, JR.

*I am not here thinking of the chapter on Saint Bartholomew's Eve, which cannot be much more than a sketch. Such seems to be Mr. Shadwell's opinion, and such is the natural inference from passages like that on page 189, beginning "Lodged in Abelard's quarter," which I can hardly believe to be more than a memorandum never worked up.

MISS ISABEL MADDISON has compiled for the Graduate Club of Bryn Mawr College a "Handbook of Courses Open to Women in British, Continental, and Canadian Universities," and the work is published by the Macmillan Co. As a sort of "Minerva Jahrbuch" for women seeking the higher education it is of the greatest value, for it brings together information that could otherwise be had only at the cost of much tedious investigation. The institutions included are arranged alphabetically by countries and cities, and all obtainable facts about professors, courses, and fees are carefully given.

RECENT POETRY.*

There can be no question that "The Seven Seas" is the book of the season, as far as poetry is concerned. Other writers of verse laboriously weave their fancies, or their bookish recollections, into a decorous rhythmical fabric; Mr. Kipling, scorning the petty artifices and tricks of the craft, works himself to white-heat with some theme that has captured his imagination, and then projects his personality without reserve into the product. The result is something so informed with energy, so genuinely and palpitantly alive, that we forget about narrow questions of technique, and are carried away by the stormy sweep of the song. When we recover from the first exhilaration, we sometimes turn back to examine what has so moved us, and then find many things at which to cavil. And finally, then, when judgment fully resumes its sway, we are compelled to recognize the defects of Mr. Kipling's

*THE SEVEN SEAS. By Rudyard Kipling. New York: D. Appleton & Co.

NEW BALLADS. By John Davidson. New York: John Lane.

A SELECTION FROM THE POEMS OF GEORGE JOHN ROMANES, M.A., LL.D., F.R.S. New York: Longmans, Green, & Co.

GREEN ARMS. By Lawrence Housman. Chicago: Way & Williams.

IN THE DORIAN MOOD. By Victor Platt. New York: George H. Richmond & Co.

DANTON AND OTHER VERSE. By A. H. Bealy. New York: Longmans, Green, & Co.

POEMS. By F. B. Mosey Coutts. New York: George H. Richmond & Co.

THE BATTLE OF THE BAYS. By Owen Seaman. New York: John Lane.

JUDITH AND HOLOFERNES. A Poem. By Thomas Bailey Aldrich. Boston: Houghton, Mifflin & Co.

MORE SONGS FROM VAGABONDIA. By Bliss Carman and Richard Hovey. Boston: Copeland & Day.

POEMS. By Emily Dickinson. Edited by Mabel Loomis Todd. Third Series. Boston: Roberts Brothers.

A CYCLE OF SONNETS. Edited by Mabel Loomis Todd. Boston: Roberts Brothers.

A WINTER SWALLOW, with Other Verse. By Edith M. Thomas. New York: Charles Scribner's Sons.

FROM AVALON, and Other Poems. By Emily Huntington Miller. Chicago: A. C. McClurg & Co.

A QUIET ROAD. By Lisette Woodworth Reese. Boston: Houghton, Mifflin & Co.

SONGS WITHOUT ANSWER. By Irene Putnam. New York: G. P. Putnam's Sons.

THE ACROBATIC MUSE. By Richard Kendall Munkittrick. Chicago: Way & Williams.

LYRICS OF LOWLY LIFE. By Paul Lawrence Dunbar. New York: Dodd, Mead & Co.

AN AUTUMN SINGER. By George M. Gould, A.M., M.D. Philadelphia: J. B. Lippincott Co.

THE BOOK OF THE HILLS. New Poems and Ballads. By O. C. Auringer. Troy: Henry Stowell & Son.

NOTES AND HALF-NOTES. By Frank E. Sawyer. New York: G. P. Putnam's Sons.

THE TORRENT, and THE NIGHT BEFORE. By Edwin Arlington Robinson. Cambridge: The Author.

SONGS OF EXILE. By Herbert Bates. Boston: Copeland & Day.

MATINS. By Francis Sherman. Boston: Copeland & Day.

magnificent qualities, and to admit that his work does not often reach the higher altitudes of poetry, or give us that sense of pure and absolute beauty that we have a right to expect from the supreme artist. Mr. Kipling appeals to us most powerfully when he sings of the sea and of Imperial England; yet, if we contrast his capricious and uneven treatment of these themes with the sustained power of Mr. Swinburne in dealing with them, we realize the difference between the writer whose work is shot with occasional flashes of genius, and the writer who is a great poet by the grace of God. In saying this, we have in mind Mr. Kipling at his best; at his worst he is merely a maker of "syndicate copy" and a juggler in hybrid dialects. There is a good deal of Mr. Kipling's worst in "The Seven Seas," and nothing, we should say, of his utmost best. If the latter is to be sought anywhere, it should be in "A Song of the English," in such noble verse as this:

"We have fed our seas for a thousand years
And she calls us, still unfed,
Though there's never a wave of all her waves
But marks our English dead:
We have straved our best to the weed's unrest,
To the shark and the sheering gull.
If blood be the price of admiralty,
Lord God, we ha' paid in full!"

On the whole, in spite of a certain quantity of verse like the above, of the superb imaginative vision of such poems as the two "Chanteys," of the song of "The Native-Born," and of the new "Barrack-Room Ballads" with their merry lilt, we are inclined to say that the volume containing all these things adds little to the author's reputation, and that his earlier collection is, in its total effect, the finer of the two. But we would by no means venture to prophesy that Mr. Kipling may not have in store even nobler work than he has yet given us. It is not decadence that is traceable in his new volume, but rather hurry, recklessness, and a lack of restraint. These failings may be summed up in the single word exuberance, and that word connotes nothing irremediable. Mr. Kipling is now a minor poet, but to the twentieth century he may yet justify himself as a major poet, and prove himself a worthy successor to the singers who have so glorified our literature during the generation now nearly at an end.

Mr. Davidson's "New Ballads" suffer from the same causes that unfavorably affect Mr. Kipling's work. They are the outpourings of an exuberant and impatient nature, too readily satisfied with the forms in which the imagination first clothes itself. At times, they come near to being magnificent poetry; but the high level is never for long sustained. Their matter is of such nature that the ethical question cannot be kept out of any serious discussion of their value, and the author seems to raise the standard of revolt against religious and moral conventions from a desire to be original and striking at any cost, rather than from conviction. His new version of the Tannhäuser story, for ex-

ample, may be "the most modern," and possibly "the most humane" interpretation of the legend, but it is not the deepest, and we are tempted to quote the indignant outburst of Dr. Ibsen's hero-priest when he hears from the lips of the Doctor the same sort of apology for the humane:

"Humanity! — That sluggish phrase
Is the world's watchword nowadays,"

In Mr. Davidson's ballad, when the soul-stricken knight has confessed his sin, we are told that

"The undivined, eternal God
Looked on him from the highest heaven,
And showed him by the budding rod
There was no need to be forgiven."

This is doubtless a comfortable philosophy, but its core is corruption. Mr. Davidson has put into his interspersed lyrics better and nobler poetry than he has put into his ballads.

Most people who are familiar with the scientific work of the late Professor Romanes will be surprised to learn that the man of science was also a poet — at least a poet in feeling and aspiration, if hardly a master in the art of rhythmical expression. The selection from his poems that now comes, under the editorial supervision of President Warren of Magdalen, is almost as great a surprise as was provided, a few years ago, by the poems of Mr. W. E. H. Lecky. The poems by Romanes reveal an aspect of the author's thought almost unsuspected by the public at large, for "running through them all appears the thread of his own character, his largeness and loftiness of spirit, his love of truth and of beauty through truth, his doubt yet his faith in doubt, above all his hunger and thirst after righteousness, a hunger and thirst most assuredly satisfied." These preparatory words from his editor and friend prepare the reader for the deeply religious tone of the poems that follow. They include, besides a lengthy rhymed "Tale of the Sea" and a portion of the privately-printed "Charles Darwin," something like fifty sonnets and miscellaneous pieces, faulty in many ways, yet so perfectly sincere and heartfelt as to disarm technical criticism. Our selection shall be from the tribute to Darwin:

"For he was one of that small band
Who in the waves of History
Stand up, as island cliffs that stand
Above the wide and level sea;
And time will come when men shall gaze
That ever-changing sea along,
To mark through dim and distant haze
One rock that rises sheer and strong:
And they will say, 'Behold the place
Where true was steered the course of Thought;
For there it was the human race
First found the bearings that they sought.'"

Mr. Lawrence Housman's volume of verse entitled "Green Arras" bears in its forefront a graceful dedication to the poet's wife, from which we take the closing stanza:

"As grass to Love's grave, as a curtain
Drawn over the dusk of Life's day,
This weaving from fingers uncertain,
This blending of colors astray

Yet tho' Time bring the touch of the spoiler,
Or the years lay their dust on its sheen,
This gift's to the hand of the toiler,—
To make your name's music be seen
Amid arras of green."

Unfortunately, it is impossible to read these stanzas without recalling the dedication of the "Poems and Ballads," and the comparison with Mr. Swinburne is fatal. At best, they are but a weak imitation, while the interpolation of the penultimate verse almost ruins the structural beauty of the stanza. This is not the only piece in the volume to suggest the work of a greater poet — of Morris, Rossetti, or Tennyson. Mr. Housman's diction is too strained and unmusical to be satisfactory, although now and then he shows that he can write simply and well. We could ask for nothing sweeter than this picture of "Autumn":

"Over her dreaming face she flings
Forgetfulness, nor seems to hear,
Above the waning of her year,
A passing sob of wood-doves' wings."

Picturesqueness is, indeed, a marked characteristic of his verse, as is natural in the case of a poet who is primarily an artist in the graphic sense.

Mr. Victor Plarr's verses are written, so the author informs us, "In the Dorian Mood," which would seem to connote a certain severe simplicity. To our fancy, there is more of the Lydian than of the Dorian in his numbers, as the following little poem, called "Shadows," may serve to show:

"A song of Shadows: never glory was
But it had some soft shadow that would lie
On wall, on quiet water, on smooth grass,
Or in the vistas of the phantasy:
"The shadow of the house upon the lawn,
Upon the house the shadow of the tree,
And through the moon-steeped hours unto the dawn
The shadow of thy beauty over me."

Mr. Plarr's poems are pretty fancies, many of them woven about historical or literary themes, with here and there a grave pure note of feeling that reveals the essentially poetic nature.

Aside from a few miscellaneous pieces that occupy the closing pages, Mr. A. H. Beesly's new volume, "Danton and Other Verse," is a series of dramatic scenes from the French Revolution, with Danton as their central figure. The blank verse is tolerable but not extraordinary, as the following extract may witness:

"Five years ago we breathed as breathe the beasts,
Ate, drank, as they do, yoked and chained as they,
We were not men — our homes, our wives, our lives
We held but at a master's will and pleasure;
He took his toll of them, we had his leavings;
To-day France stands unmanacled, and we
Who freed her, seal her freedom with our blood."

As this passage, spoken by Danton, indicates, the protagonist of our drama is represented as deserving more of our respect than history has been willing to allow. Mr. Beesly informs us that he has for some time past been engaged upon a life of Danton, whom he believes to have been dealt with unjustly by most writers, and the dramatic scenes

now published are to be regarded as chips from the historian's workshop.

The "Poems" of Mr. Coutts reveal a reflective fancy, and are filled with philosophical questionings. This is particularly true of the "Essay" which leads off the series, and of a considerable number of the sonnets that follow. These pieces are correctly phrased, but have little of the grace of true poetry. The author does better when he puts philosophy aside, and writes of some simple and tender theme, as in the poem called "My Sister's Room."

"She that dwells here her spirit doth transmit
Into the very air; a calmness steals
Upon me, sitting where she's wont to sit
Or standing at the table where she kneels.
Ah! Could I only fancy what she feels
When the near presence of her heavenly guide
The Man divine, her reverie reveals.
Here are her books; and here her pen is plied
In takes of love; there, through the window wide,
From wood and meadow floats a summer sound;
The thrushes pipe, the whispering waters glide;
Crowned is the vale with peace, as she is crowned.
O virgin spirit of this quiet place,
Inform me with thy restfulness and grace!"

Mr. Coutts has the daring to make "Tithonus" the subject of one of his poems, which is not well-advised, although the poem is one of the best in his volume.

Parody must be very good to be tolerable, and it was with some trepidation that we opened "The Battle of the Bays." But Mr. Seaman's daring soon justified itself, and we read his little book from cover to cover with increasing delight. The very first poem yields the following stanza, which needs no label:

"Hushed now is the bibulous bubble
Of lithe and lascivious throats;
Long stript and extinct is the stubble
Of hoary and harvested oats;
From the sweets that are sour as the sorrel's
The bees have abortively swarmed,
And Algernon's earlier morals
Are fairly reformed."

The following, "from the Sanskrit of Matabilit-waijo," is in Sir Edwin Arnold's best manner:

"Breeze! thou knowest my condition; state it broadly, if you please,
In a smattering of Indo-Turco-Perso-Japanese."

"Say my youth is fitting freely, and before the season goes
From the garden of my T'itai I am fain to pluck a rose."

"Tell her I'm a wanton Suffi (what a Suffi really is
She may know, perhaps — I count it one of Allah's mysteries)."

Mr. William Watson's reflections upon the appointment of the latest Poet Laureate are thus brought to their inimitable close:

"Hoarse in Penbryn are the howlings that rise for the hope
Of the Cymri;
Over her Algernon's head Putney composes a dirge;
Edwin anathematizes politely in various lingoes;
Davidson ruminates hard over a *Ballad of Hell*;
Fondly Le Gallienne fancies how pretty the Delphian laurels
Would have appeared on his own hairy and passionate poll;
I, imperturbably careless, untainted of jealousy's jaundice,
Simply regret the profane contumely done to the Muse;

Done to the Muse in the person of Me, her patron, that never
Licked Ministerial lips, dusted the boots of the Court!
Surely I hear through the noisy and nauseous clamor of
Carlton

Sobs of the sensitive Nine heave upon Helicon's hump!"

And for nearly a hundred delightful pages, Mr. Seaman beguiles us with as ready a wit as these extracts exhibit. His parodies and humorous poems upon subjects of contemporary interest rank with the best things of Calverley and Banner, almost with the immortal "Heptalogia" of Mr. Swinburne.

Mr. Aldrich's new poem, "Judith and Holofernes," extends to about a thousand lines of blank verse, and is sustained upon a high level of thought and imagination, although it does not stir the pulses as the poet has often stirred them in his earlier work. The story is familiar enough, and the author has taken with it such liberties as the exigencies of his treatment seemed to require. The element which is wholly his own in his treatment of the character of Judith is "the note of tenderness with which the writer has here attempted to accent her heroism." The poem reaches its climax in the following fine passage:

"Then Judith dared not look upon him more
Lest she should lose her reason through her eyes;
And with her palms she covered up her eyes
To shut him out; but from that subtler sight
Within, she could not shut him, and so stood.
Then suddenly there fell upon her ear
The moan of children moaning in the streets,
And throngs of famished women swept her by,
Wringing their wasted hands, and all the woe
Of the doomed city pleaded at her heart.
As if she were within the very walls
These things she heard and saw. With hurried breath
Judith blew out the lights, all lights save one,
And from its nail the heavy falchion took,
And with both hands tight clasped upon the hilt
Thrice smote the Prince of Ashur as he lay,
Thrice on his neck she smote him as he lay,
Then from her flung the cruel curved blade
That in the air an instant flashed, and fell."

We can hardly say that this poem will add to the reputation of Mr. Aldrich, but it is at least worthy of him, and serves once more to emphasize the fact that he has no superior among the living poets of America.

Another little book put forth jointly by Mr. Bliss Carman and Mr. Richard Hovey is called "More Songs from Vagabondia." There is more careless and inartistic work in this volume than in its similarly-named predecessor, and only now and then a set of finished stanzas really deserving of print. At its best, as in "A Vagabond Song," it gives us but an echo of Mr. Carman's earlier and better work.

"There is something in the autumn that is native to my blood—

Touch of manner, hint of mood;
And my heart is like a rhyme
With the yellow and the purple and the crimson keeping time.

"The scarlet of the maples can shake me like a cry
Of bugles going by.
And my lonely spirit thrills
To see the frosty asters like a smoke upon the hills.

"There is something in October sets the gypsy blood astir;
We must rise and follow her,
When from every hill of flame
She calls and calls each vagabond by name."

This is the best that the book can do for us; the worst is beneath notice. A word may be said for the song of "Hem and Haw," a delightfully humorous parody of Mr. Carman's own "Hack and Hew."

The daring and the distinction, the production of strong effects by simple means, that characterize Emily Dickinson's poetry need no setting-forth at this late day. Take these verses for example:

"My life closed twice before its close;
It yet remains to see
If immortality unveil
A third event to me,

"So huge, so hopeless to conceive,
As these that twice befell.
Parting is all we know of heaven,
And all we need of hell."

A reader who knew Miss Dickinson's work at all would place them instantly, so unmistakably did she stamp herself upon her least experiment in verse. We make the quotation from a "third series" of her poems, edited, like the others, by her friend, Mrs. Mabel Loomis Todd.

Mrs. Todd also appears as editor of the poems of another of her departed friends, unnamed in the "Cycle of Sonnets" which now reveals him to the world. These sonnets are the songs of a lover, full of the passion of worship, and swelling with the rapture of a perfect joy. We may find space for but one of the more than fourscore that make up the cycle.

"O sad-mouthed virgin with thy perfect face,
And mystic glory of thy gleaming hair,
With thy rapt eyes, I wonder how I dare
Do aught, than, silent kneeling as for grace
Before thy soul's white shrine, my own abase
And with Love's rosary to count a prayer!
For every thought of thee, who art so fair,
May win for me at last some lowly place.
Around thy lips the tender shadows play,
Prophetic of some woe that may be thine,
Smile till thou shalt have smiled them all away—
And in thine eyes the look is so divine
I need a thousand rosaries to pray,
Poor human pilgrim, at thy heavenly shrine."

And then, through every mood of tender and exultant devotion, these sonnets wing their way until the death of the beloved one makes the world dark, and wrings from the bereft lover one cry of passionate grief so terrible as to strike the listener's soul with awe. These poems are treasure-trove indeed, and are worthy of a place beside the "Sonnets from the Portuguese" and the other supreme expressions of the love between man and woman that star our English poetry. They are almost too intimate and too sacred to bear the light of print, but literature would have been distinctly poorer had they not been given to the world.

A new volume by Miss Thomas is always a precious gift, and we find in "A Winter Swallow, with Other Verse" the same grave pure note as of old.

A few lyrics and sonnets, with two long poems, make up the contents of this volume. "A Winter Swallow" is a dramatic scene from the legendary history of Sparta, and "Ginevra of the Amieri" is a narrative, in Spenserian verse, from the chronicles of mediæval Florence. These two poems are minor masterpieces, and embody, with remarkable insight, the spirit of the periods with which they are respectively concerned. As regards the former, we hardly need at this day to emphasize the talent, if not the genius, which Miss Thomas displays when she aims to interpret and spiritualize some classical myth. The same power that is found in "A Winter Swallow" may be seen in the sonnet "Antæus," which we will reproduce:

"The gods are on the lawless giant's track,
With fulmined bolts and arrows they pursue;
Yet, though they pierce his great heart thro' and thro',
And though they stretch him on the torture-rack
Till all his mighty thighs and sinews crack,
See what the ancient healing Earth can do—
How quick his ebbing powers she will renew,
As to her vital bosom he sinks back!

"Take lesson from the Titan, O thou sage:
Pain and confusion wait on him who pries
Into the secret of the jealous skies.
Yet, if thou wilt on airy quest engage,
Bethink thee often of thine heritage—
Touch the same Earth, where all thy safety lies!"

There is always matter for thought in what Miss Thomas writes, and if her verse seem over-austere it is never without the emotional tinge that transmutes thought into poetry.

"From Avalon and Other Poems" is a small book of song, delicately wrought, and appealing to the gentler sentiments in a way that is pleasing rather than forceful. The title-poem will be remembered by readers of THE DIAL; the others are lyrical, narrative, and memorial pieces upon the old themes of nature and the human soul. There is a strong undercurrent of religious feeling, which sometimes rises to the surface, as in such lines as these from the poem "In Port":

"Sailor! we cried, 'tell us where lies thy port!'
And still came back the answer, clear and strong:
'I know not where, yet am I homeward bound.
This is His sea; its pulses rise and fall
As His breath moves them, and its currents set
Steady and deep, to bear me where he will.'
So he sailed on; and once, when stars were large
And luminous, through changeable purple mists,
Rocked by slow waves that bore him from our sight,
And calm with peace that lay too deep for smiles,
He drifted gently to a palm-girt shore,
And knew, at last, where God's fair islands lie."

This lovely passage is fairly typical of the author's work, which is sweet and tender from beginning to end.

There is nothing very distinctive about the small volume of verse entitled "A Quiet Road," by Miss Reese. We have a nature-lyric here, and there a bit of versified literary criticism; now a touch of allegory, and then a slight expression of mediæval feeling. It is all prettily done, but none of it makes

a lasting impression. "A Memory" is a good example.

"The rosy boughs tossed to the sky;
There, as I passed along,
A girl's voice passionate and high
Rang out in sudden song.

"Across the darkening street it came,
Young, throbbing, sad of fall;
I think old Homer heard the same
By some ruined Smyrna wall.

"Thereafter, with my memories few,
That song was a sooth thing;
Yet went I back no more; I knew
That it was gone with Spring."

Miss Irene Putnam's "Songs without Answer" are sweet ineffectual lyrics, the product of a delicately-cultured mind, and possessed in some measure of the haunting quality of true song. We quote from the stanzas "In Winter."

"There's yet a gift that I would own,—
Life's ancient strength, austere, divine,
Like something in the ice-girt stone,
And something in the wind-swept pine;

"A power to praise the Winter stars
Tho' all my veins be frost-repent,
To bear the burden and the scars
And shield some snow-bird in my breast."

A page or two back in this review, "The Battle of the Bays" afforded a sort of interlude to lighten the over-serious tenor of our discussion, and opportunity for another such interlude is provided by "The Acrobatic Muse" that has inspired the jocular strain of Mr. Munkittrick. It is something of a relief, after so much melody in minor key, to listen to such a song as the "Ballade of the Declining Year."

"The butterfly has left the lee,
Where golden-rods and asters blow;
No more the little honey-bee
Swings on the lily to and fro.
The rustling sheaf betokens snow,
And from the poet's innermost
Recesses doth this songlet flow—
There are no quail on last year's toast."

The descent from poetry to prose is not often as abrupt as in the verses entitled "Dawn."

"The air is clear and sweet as golden wine,
Warmed by day's early beam;
The distant hills in rolling purple shine,
And, from a poet's dream,

"I wake to hear Myrtilla play a great
Tattoo with vim and dash,
Chopping the pickled beeve to formulate
The matutinal haah."

There are tucked away at the end of the book some clever imitations of Calverley, Locker, and others.

"Roses red your features crest,
In the east or in the west—
South or north;
There is naught so gay and sweet,
So enchanting and petite,
Etc.,

"As yourself, for it's as true
As your loving eyes are blue—
You're divine
As when playing on the green
With the lamb in May, 18—
59."

This sort of thing is mildly amusing, at least, and we welcome it as a diversion in the midst of a serious task.

Mr. Dunbar's "Lyrics of Lowly Life" gain an adventitious interest from the fact that their author is a full-blooded negro. In about a third of the pieces he writes in the dialect and with the accent of his race; the remaining and greater fraction of the volume is made up of pieces that are in no way distinguishable from the effusions of minor poets everywhere—that are neither better nor worse than those found in many of the other volumes comprised within the present review. Take "The Master-Player," for example:

"An old, worn harp that had been played
Till all its strings were loose and frayed,
Joy, Hate, and Fear, each one essayed
To play. But each in turn had found
No sweet responsiveness of sound.
Then Love the Master-Player came
With heaving breast and eyes aflame;
The harp he took all undismayed,
Smote on its strings, still strange to song,
And brought forth music sweet and strong."

This selection represents the average quality of Mr. Dunbar's work. It is correct and cultured, (except for the dialect numbers), deserving of respect, but hardly justifying the praise bestowed upon it by Mr. Howells in his introductory remarks.

Dr. George M. Gould, who styles his book (and himself?) "An Autumn Singer," writes lyrics and sonnets in profusion, and makes them the vehicle for much philosophical speculation and meditative utterance. "The Sceptic's Consolation" is typical of his work:

"What then abides in all this mystic dance
Of seeming real and unreal, me, not me?
Our firmest faiths, the surest truths, we see
Illusive fade,—our sole inheritance
The accident of fate, or fate of chance.
The eye creates the thing it sees, yet we
Slow learn that eye and subjectivity
Are woof of dream and warp of circumstance.

"The dream abides! The law and fact of change!
The surety too that woven warp and woof
Has loveliness for infinite delight.
Know all mutation's laws, let range
The eye their glories o'er,—enough the proof
Of world perdurable, in beauty dight."

The thought of this sonnet is very fine and true, but the form leaves to be desired, and this special judgment is that which must be passed upon nearly all of Dr. Gould's verse.

"The Book of the Hills," by Mr. O. C. Auringer, is a small collection of pieces, many of them occasional, that now and then rise to clear and harmonious expression, as in these lines from "The Lamp of Hellas":

"There gleam our marble cities (domes and towers
Flushed with Apollo's smile, divinest god!)
Where stand our altars and our images.
All these with godlike leisure, now are ours,—
Free sense and heart to worship, and the rod
Of perfect law to guard our liberties."

Much of Mr. Auringer's work is commonplace, and

the contrast is very marked between the above verses and others that might be quoted did we wish to drive our moral home.

Music is the inspiration of Mr. Sawyer's "Notes and Half-Notes." The writer hears the "Traumerei," for example, shuts his eyes, and is straightway transported to

"A land where the nightingales sing to the roses
Where the night is a-quiver with music outpoured;
Where the passion-flower burns and its rent heart discloses,
And life's dissonance melts in a musical chord."

He has similar visions when he hears various other compositions, and finds musical words in which to describe them. Of course, no one else is likely to see just the same things, for music, being the art universal, is all things to all men, and (unless it be programme-music) does not belong with one set of pictures more than with another. In an interesting series of sonnets called "Musicians' Poets," Mr. Sawyer traces spiritual analogies between Heine and Schubert, Rossetti and Palestrina, Swinburne and Tchaikowsky, Musset and Massenet, Keats and Mendelssohn, Shelley and Chopin, Hugo and Wagner. In one or two of these cases, the combination is certainly startling, but here again the author has a right to his own impressions, and is doing what hundreds of others, lovers of music and poetry alike, have caught themselves doing in meditative moments.

"This book is dedicated to any man, woman, or critic who will cut the edges of it,—I have done the top." This note introduces Mr. E. H. Robinson's unpretentious pamphlet of verse, and we hasten to say, ignoring the implication that critics are epicene (a charge made once before by "Christopher North"), that we have not only cut the pages, but would cut many more of the sort, and be grateful to the writer for a number of reasons. One reason for instance, is that he has furnished an apt text for the reviewer of minor poetry.

"Oh, for a poet—for a beacon bright
To rift this changeless glimmer of dead gray:
To spirit back the Muses, long astray,
And flush Parnassus with a newer light:
To put these little sonnet-men to flight
Who fashion, in a shrewd mechanic way,
Songs without souls that flicker for a day
To vanish in irrevocable night."

It would not be fair, at least relatively, to apply these verses to Mr. Robinson's own poems, which are far above the average in thought and expression. They strike many grateful notes, and particularly the note of austere restraint that is so rarely heard in contemporary song. A striking example of this writer's workmanship is the close of his sonnet to "Verlaine," surely the work of no "little sonnet-man."

"Song sloughs away the sin to find redress
In art's complete remembrance: nothing clings
For long but laurel to the stricken brow
That felt the Muse's finger; nothing less
Than hell's fulfilment of the end of things
Can blot the star that shines on Paris now."

We are not quite prepared to say all this of Verlaine himself, but the doctrine is of wide application, and gives pause to the professional belittler of great and shining names.

Mr. Herbert Bates, in his "Songs of Exile," voices the emotions of a soul transplanted from the mountains and the seashore to the monotonous plains of the Mississippi Valley. The note of exile is very insistent, recurring in many modulations. At one moment we are asked:

"What speech have sulky sunflowers that star
The prairie ridge afar
To match the message childhood's daisy gave?"

At another we are told that

"Song homes on hills, its power disdains
The sordid plains; its true domains
Where riotous the wild wind thrills—
Its home, the hills!"

If one wished to be very critical, he might retort that the wild winds are quite as riotous on the prairies as by the seashore, and that daisies (of a sort) may be found in both places. But without these half-imaginary contrasts Mr. Bates would have found no *raison d'être* for his songs, and they are too good to be spared. Yet it is a little rough on his adopted home to say of it:

"We have delved the black of the prairie earth,
The muck of the rotting sod,
We have shared the drouth and the rain-rot dearth,
We have sorrowed, have laughed with the devil's mirth,
In a land that knew no God."

Tastes differ, and life on the prairies has its sombre aspects, no doubt, but we call to mind one charming writer who calls his Kansas sketches "Tales of God's own country."

Mr. Francis Sherman's "Matins" are mainly lyrics and ballads, simple but tense in diction, the expression of grave moods and melancholy imaginings. There is something fine and impressive about such a poem as "The Conqueror," with its picture of the knight stricken in the flush of victory, yet so full of the thought of his Lady that he will not see the figure of approaching death.

"Yes, I must go.—What? Am I tired yet?
Let me lie here and rest my aching side.
The thought of her hath made me quite forget
How sharp his sword was just before he died."

Mr. Sherman's poems will bear a close examination, from the group of four noble sonnets called "A Life" that opens the volume, to the "Te Deum Laudamus" that brings it to a close.

WILLIAM MORTON PAYNE.

PROFESSOR W. M. Sloane's "Life of Napoleon Bonaparte," with its splendid series of illustrations, is now carried through its second volume by the Century Co. This volume confirms our previous favorable opinion of this magnificent publishing enterprise, and we can only repeat that it is a masterpiece of modern luxurious book-making, and presents the most exhaustive life of Napoleon yet written. Two more volumes are to follow. Messrs. McDonnell Brothers, Chicago, are the general agents for this work, which is sold only by subscription.

BRIEFS ON NEW BOOKS.

M. Edmond Biré's "The Diary of a Citizen of Paris during 'The Terror'" (Dodd, Mead & Co.) is a work

of enthralling interest and decided historical value. To the solid worth of history it unites the charm (if that term can be properly applied to a recital generally so gruesome) of romance. We do not mean to imply that M. Biré's book is to be ranked in the category of historical novels. There is no fiction about it, save the author's literary device of posing as an eye-witness of the scenes described and throwing his narrative into diary form. The assumption is well sustained throughout, and adds greatly to the readableness of the work. M. Biré is a historical writer of repute in his own land, and readers of Mr. Morse Stephens's history of the Revolution will remember the tribute therein paid to his "La Légende des Girondins"—a work which, by the way, we wish someone would satisfactorily translate into English. M. Biré seems to have exploited all sorts of out-of-the-way documents in preparing his work; and the authorities have been thoroughly ransacked and carefully collated. He has read most of the newspapers of the period, and many of the pamphlets; and particular attention has been paid to bills, posters, etc. Living thus, he says, "amidst these witnesses of events long past, it seemed to me that I had become their contemporary; that, like the 'awakened sleeper' of poor Cazotte—one of the first victims of the Terror—I, too, walked in the streets of the Paris of '93; that I frequented its public places; that, after a sitting of the Convention, I strolled into a café of the *Maison Egalité*; that I mingled with the crowd in the squares and the theatres, waiting my turn with the people in front of the bakers'-shops, following them sometimes with a heavy heart and swimming eyes as far as the Place de la Révolution or the barrier of the *Trôn Renversé*, where the tumbrel came jolting along through the midst of the hooting mob, and heads fell to the cry of '*Vive la République!*'" M. Biré has sought to rid his mind of the gloomy visions thus conjured up, by committing them to paper; and the printed result, marked by a Defoe-like exactitude, and relieved by an occasional outburst of lyric eloquence such as a contemporary narrator stirred by those scenes of blood and tears might have indulged in, is replete with the atmosphere of the period. A great number of notes and comments ostensibly editorial, and references to the authorities, are added, and should prove serviceable to careful readers. The writer's sympathies are confessedly royalist, yet his tone is fairly critical throughout. To all desiring an intimate knowledge and a vivid realization of the characteristic scenes and events of the political orgie known as the Reign of Terror we commend this book as by far the best of the shorter works on the subject—adding that the judicious reader will doubtless do well to temper his impressions gained therefrom of the protagonists

of the drama by reference to the dispassionate pages of Mr. Morse Stephens. The true Marat, for instance, lies, we fancy, about midway between the mere homicidal monster of M. Biré, and M. Stephens's "statesman." The volumes are handsomely made, and contain two portraits, one of Marat and one of Pétion. The latter name, by the way, is printed throughout without the accent.

*The explorer
Nansen and
his work.*

Mr. William Archer's translation of "Fridtjof Nansen: 1861-1893" (Longmans), by Herren W. C. Brögger and Nordhal Rolfsen, is a timely volume, affording some good preparatory matter for the many readers now eagerly awaiting the plucky explorer's forthcoming narrative of the voyage of the "Fram." Besides the biographical part proper, the book contains chapters by competent hands on "The Great Ice Age," "Arctic Expeditions from the Earliest Times," etc. These chapters are not perhaps strictly relevant; but they help us to a wider view of Nansen and his work, so we are not going to quarrel with them on that score. The account of Nansen's character, and the story of his training from childhood up, are extremely fresh and graphic, and make one understand fully why he (half-athlete, half-scholar) of all others was peculiarly fitted for the work he undertook, and has now fairly accomplished—despite the iterated and rather frivolous objection that he did not, after all, "reach the Pole." The best answer to this cavil is found in Nansen's own words, in his preliminary address of 1890: "We do not set forth to seek for the mathematical point which forms the northern end of the earth's axis; to reach this particular spot is not, in itself, a matter of the first moment. What we want to do is to investigate the great unknown regions of the earth which surround the Pole; and our investigations will have practically the same scientific value whether we reach the actual Pole itself, or pass at some distance from it—curious though it would be, no doubt, to stand on the very Pole and be turned round with the earth on one's own axis, or see the oscillations of the pendulum describe an angle of exactly fifteen degrees in the hour." These are the words of the true investigator, and not of the mere notoriety-hunter; and show that Nansen sought truth, rather than renown, in the frozen North. Happily, he has won his meed of both. The volume closes with an account of the "Fram" and her crew, and of the preliminaries of the great expedition generally. There are many pictures, including what may fairly be termed a Nansen gallery.

*History and
criticism of
ancient art.*

In the editing and translating of "The Elder Pliny's Chapters on the History of Art" (Macmillan), Miss Eugenie Sellers and Miss K. Jex-Blake have produced a book both useful and, from some points of view, delightful. It will be found most useful to the special student of Greek art; and he will know, without further assistance from us, how to appreciate

it. We would gladly do something to further the circulation of the work among those who would not otherwise apprehend its value. The history of ancient art which Pliny tucked into his "Natural History" has been long known as one of the chief authorities on the painting and sculpture of the ancient world. Pliny has, in fact, no rival but Pausanias, and on the whole we think Pliny the more interesting of the two. In this volume he is made easily accessible. We have only those parts of his work which refer to ancient art; we have a good translation (by Miss Jex-Blake), and notes; and we have a dissertation upon the sources of Pliny's information, by Miss Sellers. Almost everybody with any interest in the fine arts will find Pliny entertaining: he has been so vigorously read already that a great number of his anecdotes have got down into general circulation; but still the history as a whole is good reading, and it will be a good thing to read about Apelles and Pheidias at what is as nearly first-hand as one can easily get. The book will also be useful to a somewhat more limited range of readers, as giving an idea of present views on Greek art. Miss Sellers is already known as the editor of Furtwängler's "Masterpieces of Greek Sculpture," an excellent example of the "higher criticism" applied to the subject. Anybody who desires to get an idea of the spirit of modern scholarship in this matter will like to read Miss Sellers's introduction. It has always been known that Pliny, in this part of his work, was little more than a compiler. The problem is, then, to separate these chapters into their component parts, to assign each part to its rightful author, and to determine its authenticity. The task is performed with much neatness and ingenuity, with all the latest German authorities, and with some new results. We own to thinking some of the minor details of the method rather too rule-of-thumb, but that is not to the present point. The book is well made up, and has two indexes, artistic and museographic, which will be of great convenience to the student, if not so useful to the general reader.

*Bird-studies
in Southern
California.*

It is seldom that a person's work is performed under ideal conditions, but such seem to have environed Miss Florence A. Merriam when she went "A-Birding on a Bronco" in Southern California. She was on a ranch in the little valley named Twin Oaks, which lies cradled in the mountains a few miles north of San Diego, and had evidently nothing to do but make charming studies of her feathered neighbors from morning until night. Every bush and tree was peopled with them; and from the back of her pony, with opera-glass in hand, she was able to observe them to admirable advantage. Thus, in the course of some weeks, in the nesting-season of 1889 and 1894, she was enabled to identify nearly sixty species, most of which are peculiar to the Pacific slope, and to learn many interesting facts regarding their habits and lives. She enjoyed un-

usual facilities for watching the humming-birds while building their tiny mansions and rearing their twin babies. Indeed, these fairy-like beings appeared to swarm in this happy valley, and were constantly in view, buzzing about the flowers or busy with their domestic duties. The plainopepla, too, that rare bird of the Western coast, favored her with the perusal of interesting pages in its life history. Altogether her experience was one to be envied by bird-lovers, who, however, are grateful for the privilege of sharing it at second-hand in this charming volume. Miss Merriam writes in a chatty way, as though she were talking with friends sure to understand and appreciate every detail of the story she narrates. The illustrations, from drawings and photographs, are dainty and effective, combining fact and suggestion with genuine art feeling. The book is published by Messrs. Houghton, Mifflin & Co.

It is the personal element which gives most value to Mr. James Schouler's volume of "Historical Briefs" (Dodd, Mead & Co.). While the several papers on "Historical Style," "Historical Monographs," "Historical Testimony," "Historical Industries," and "The Spirit of Research," have much interest as revealing the bent of mind of a veteran historian, there is more of attractiveness in the chapters that tell of Francis Parkman, of Lafayette's visit, of Monroe and the Rhea Letter, or of special phases of the life and times of James K. Polk. The climax of interest is reached in the biographical sketch of the historian himself. Just how and why a man who had made a success as a writer on legal themes was drawn to consideration of American constitutional and political subjects, makes a very pleasing story,—one heightened in its effect, perhaps, because of the serious difficulties and discouragements that came before success was secured. The importance of getting a good publisher interested in a proposed work is strikingly illustrated by the fate of the first efforts of Mr. Schouler to get his history before the public. Information is given for the many who stumble over the spelling and pronunciation of the author's name, a Scotch rather than a German origin being shown, and "School-er" being indicated as the complete Americanization. This single volume of fugitive essays and magazine articles should have a place in every library where Mr. Schouler's history of the United States is valued as a very helpful and suggestive story of the seventy years between Washington and the Civil War.

The curious book containing "The Lives of Twelve Eminent Scoundrels," reviewed in our columns some months ago, has perhaps inspired the smaller volume of similar complexion by Mr. Charles Whibley, entitled "A Book of Scoundrels" (Macmillan). Mr. Whibley writes with the air of a virtuoso in crime. He chronicles the deeds and sings the rascally perfections of the heroes who march gallowsward over his

Newgate-and-Tyburn-flavored pages with a feigned gusto that might pass for genuine were it not for an outcropping vein of Swifitean irony. The volume opens with a lengthy introductory touching scoundrelism in general, its literature, its famous exponents, its crude and crass beginnings, its gradual rise to the dignity of a "liberal and an elegant profession," its modern decline, and so on. These prolegomena ended, the author proceeds to sketch rapidly and analytically the careers of such brilliant heroes of the "road," the "jimmy," and, alas, the death-trap, as Captain Hind, Jonathan Wild, Gilderoy, "Sixteen-String Jack," Shepard, Cartouche, George Barrington (prince of pickpockets and enricher of the Dictionary of Quotations with that deathless line, "We left our country for our country's good"), Deacon Brodie, Charles Peace, etc. Mr. Whibley writes agreeably and with a touch of saturnine humor that somewhat relieves his ugly theme. The frontispiece is a portrait of Jack Shepard, from an old print, representing that worthy in his cell in Newgate, shackled with a chain that might moor the Great Eastern, and plainly engaged, not in moralizing as to how he got in, but in planning how to get out—which he did in the end, miraculously forcing his way through a nine foot wall and other like obstacles with an address that procured him the notice of the King, immortality at the hands of Hogarth, and the more doubtful favor of a three-hundred-pound chain on his next incarceration.

Studies in classical philology.

The seventh volume of "Harvard studies in Classical Philology" is dedicated, in a graceful Latin preface, to Professor George Martin Lane, in commemoration of what the Germans would call his jubilee—the completion, that is, of the fiftieth year since he received his degree in arts from the institution in which he has so long and successfully taught. The papers are all contributed by pupils or colleagues of Professor Lane. They are of a severely technical character, with the exception perhaps of Professor Louis Dyer's enthusiastic vindication of the plot of the "Agamemnon" against the strictures of the ingenious Mr. Verrall. Among the most noteworthy of these studies may be mentioned the syntactical papers of Professors Goodwin and Greenough; Professor Allen's argument that *os colum-natum* in Plautus refers to some kind of stocks; Congressman William Everett's notes on Lucretius; and Professor Hale's "Syllabification in Roman Speech."

A new and welcome Ruskinian reprint.

Mr. Ruskin never wrote words that were not weighty, and no apology can be needed for the publication, in a new edition, of his "Letters to the Clergy" (Dodd, Mead & Co.), a little book long out of print. These "Letters" were written in 1879, at the request of the Rev. F. A. Malleon, and were intended to be read and discussed at the meetings of a small Clerical Society of which Mr. Malleon was secretary.

They were published, with various notes and comments, in 1880; but the book soon became rare, and Mr. Malleon has now published a new edition, with curtailments in one direction and additions in another. The "Letters" deal with questions of church discipline and observance, and go to the root of the matter in the true Ruskinian way. They are very interesting, because entirely sincere; and the comments provoked by them, and in large part reprinted, are almost equally interesting. The editor shows himself an unconscious humorist when, speaking of the first edition, he says: "Had I known how valuable these little pamphlets were destined to become, I should have had many more printed."

BRIEFER MENTION.

The "Student's Series of English Classics," published by Messrs. Leach, Shewell, & Sanborn, now includes something like half a hundred numbers, uniform in style, and carefully edited by some of the best American scholars. The newest issues are "As You Like It," edited by Miss Katharine Lee Bates; "The Vicar of Wakefield," edited by Mr. James G. Riggs; Lowell's "Sir Launfal" and other poems, edited by Miss Mabel C. Willard; DeQuincey's "Revolt of the Tartars," edited by Mr. F. T. Baker; Carlyle's essay on Burns, edited by Mr. W. K. Wickes; and Dryden's "Palamon and Arcite," edited by Mr. W. F. Gregory.

Recent German texts for school use include the following: Goethe's "Dichtung und Wahrheit" (selections), edited by Professor H. C. G. von Jagemann (Holt); Goethe's "Iphigenie auf Tauris," edited by Dr. C. A. Buchheim (Macmillan); a second volume of "Märchen und Erzählungen für Anfänger," by Miss H. A. Guerber (Heath); "Der Schwiegersonn," by Herr Rudolph Baumbach, edited by Dr. Wilhelm Bernhardt (Heath); "Plantus und Terenz" and "Die Sonntagsjäger," two Comedies of Bendix, edited by Dr. B. W. Wells (Heath); and a little pamphlet of "Materials for German Composition," based on Storm's "Immensee," by Professor James T. Hatfield (Heath).

Messrs. Henry Holt & Co. are the publishers of an "Elementary Algebra" and a "Euclidean Geometry," both the work of Mr. J. A. Gillet. The former book is in the main "elementary," as its title indicates, but the latter chapters cover the most advanced college requirements. The "Geometry" is styled "Euclidean" because it "maintains sharply the distinction between the processes of pure geometry on the one hand and those of arithmetic and algebra on the other." Both books are mechanically attractive. Messrs. Silver, Burdett, & Co. publish a "Plane Geometry," by Mr. G. D. Pettie, the aim of which is "to furnish if possible to the student a more suggestive method of study and a more graphic form of written demonstration."

Five new volumes of "Longmans' English Classics" have just been published. The texts included are the following: "Edmund Burke's Speech on Conciliation with America," edited by Professor Albert S. Cook; Scott's "Marmion," edited by Mr. Robert Morris Lovett; DeQuincey's "Revolt of the Tartars," edited by Dr. Charles Burns Baldwin; Carlyle's essay on Burns, edited by Mr. Wilson Farrand; and a selection from

Pope's "Iliad," edited by Messrs. W. H. Maxwell and Percival Chubb. These books carry the series well along into the requirements prescribed for 1898 and 1899. We have only praise for the way in which the work has been done.

"Life in Ponds and Streams" (Longmans), by Mr. W. S. Furneaux, is an attractive volume, adapted to the instruction of the amateur collector and naturalist. It is copiously illustrated with woodcuts and a series of colored plates, both admirably drawn. The instructions for collecting, mounting, and preserving specimens, and for managing the aquarium, are applicable as well in one region as another, and will well repay study. In one respect the work, like other British publications for the naturalist, will be a disappointment to the American reader, as the illustrations are all of British species, rarely represented in the American fauna.

The following are the latest text-books upon classical subjects received by us. "The First Greek Book" (Ginn), by Professor John Williams White; "Greek Rudiments" (Longmans), by Mr. John Burnet; "The Strong and Weak Inflection in Greek" (Ginn), by Mr. B. F. Harding; Book I. of Livy (Leach), edited by Professor John K. Lord; "Preparatory Latin Composition" (Ginn), by Mr. F. P. Moulton and Mr. W. C. Collar; Book II. of Caesar's "Gallic War" (Hinds & Noble), edited by Mr. A. H. Allcroft and Mr. W. F. Masom; "The Story of the Romans," by Miss H. A. Guerber, and a "Handbook of Greek and Roman History," by Mr. Georges Castagnier, the latter two published by the American Book Co.

Messrs. G. P. Putnam's Sons publish a neat volume of "Stories and Legends from Washington Irving," illustrated, and well adapted for school use. No less popular a writer than Mr. Frank R. Stockton has prepared for the American Book Co. a volume of "Stories of New Jersey" to be used as a school reader. We understand that other volumes, designed for use in other states, are in course of preparation by this house.

Professor Hiram Corson's "Selections from Chaucer's Canterbury Tales" (Macmillan) provides a very complete and carefully-equipped handbook for students beginning to study "the morning-star of song." The needful historical and linguistic information is given in the general introduction, while the appended notes and vocabulary are all that could be desired by any teacher of literature not hopelessly given over to worship of the false gods of philology. We wish, indeed, that the editor had pronounced somewhat more sharply in favor of an approximately correct pronunciation, but no other call for serious criticism seems to be heard. There are 174 pages of text, carefully selected with reference to interest and poetic quality.

Messrs. D. C. Heath & Co. publish Erekmann-Chatrion's "Le Conscriit de 1813," edited by Mr. O. B. Super; M. Theuriet's "Bizarreau," edited by Mr. C. Fontaine; and a pamphlet of "Selections for Sight Translation" (from the French), compiled by Miss Mary S. Bruce. Other French texts are a "Petite Histoire de Napoléon le Grand" (Maynard), by Mr. A. H. Solial; Racine's "Iphigénie" (American Book Co.), edited by Mr. B. D. Woodward; and "La Lamp de Psyché" (Jenkins), a pretty story by M. de Tinséan. Mr. Jenkins also publishes "An Elementary French Grammar," by M. Charles P. Du Croquet. Finally, we may mention a volume of "Class-Room Conversations in French," by Messrs. V. Bétis and Howard Swan, imported by Messrs. Charles Scribner's Sons.

LITERARY NOTES.

An "Introduction to American Literature," by Professor Painter, is announced by Messrs. Leach, Shewell, & Sanborn.

"The Prophets of Israel," by Professor C. H. Cornill, is the latest number of "The Religion of Science Library," issued by the Open Court Publishing Co.

The first part of the new year of the great English Dictionary of the Philological Society carries the D's from "disobstetricate" to "distrustful." Dr. Murray is the editor of this section.

Under the capable direction of Mr. William A. Dresser, the Author's Agency of Boston has just entered upon its sixth year. The institution has won the endorsement of many well-known writers, who are in position to know something of its usefulness as a practical medium between authors and publishers.

The Messrs. Scribner announce a revised edition of Lanier's "The English Novel," a new volume, by Professor Burgess, in the "American History" series, the hitherto unpublished writings of Edward Gibbon, and the second volume of Professor Kent's "History of the Hebrew People." This house has also acquired from Messrs. Roberts Brothers the right to publish all of the novels of Mr. George Meredith.

We regret to note that our Canadian contemporary, "The Week," has suspended publication. Although we have missed of late years something of the ability that characterized the paper in the days when Professor Goldwin Smith was actively associated with its editing, it has nevertheless been a welcome visitor, and has always given serious expression to the Canadian point of view in politics and other matters.

The Macmillan Co. publish "Gulliver's Travels," edited by Mr. Israel Gollancz, in their charming "Temple Classics," and announce for the same series Florio's Montaigne, in six volumes. They also publish the first volume of "A Harlot's Progress" ("Splendeurs et Misères des Courtisanes"), translated by Mr. James Waring, in their uniform edition of Balzac, and M. Daudet's "Sappho," translated by Mr. Henry Frith.

Among the announcements of Messrs. G. P. Putnam's Sons we note the following interesting titles: "A History of Ancient Peoples," by Professor Willis Boughton; "The Story of British Rule in India," by Mr. R. W. Frazer; "The Story of Modern France," by M. André Le Bon; "The Literary History of the American Revolution," by Professor Moses Coit Tyler; "The Literary Movement in France in the 19th Century," by M. Georges Pellissier; the concluding volume of "Social England," edited by Mr. H. D. Traill; and the second part of Professor C. M. Andrews's "Historical Development of Modern Europe."

Those poetry-lovers who are wont to lament the decadence of current magazine verse must have rubbed their eyes in pleased surprise on opening the pages of "Harper's Magazine" for January; and the surprise doubtless deepened as they read and re-read the beautiful poem on "Time," by Mr. Williston Fish. The composition is so unmodern in thought and treatment, so quiet and restrained in utterance, so rich and quaint in expression, and of such finish and completeness, that it seems to belong to the master lyrics of the seventeenth century; indeed, it might almost be a companion-piece to Herbert's "Mortification," which its subject and treatment in a way suggest.

TOPICS IN LEADING PERIODICALS.

February, 1897 (First List).

Architecture and Modern Life. Thomas Hastings. Harper.
Bible, Making of the. H. J. W. Dan. McClure.
Browning. Dean Farrar and F. Herbert Stead. Rev. of Rev.
Child-Study for Superintendents. H. T. Lukens. Ed. Rev.
City Magistrates' Courts, The. Robt. C. Cornell. Scribner.
Classical Dictionary, A New. Paul Shorey. Dial.
Composers and "Artistes." H. R. Haweis. Harper.
Consular Service Reformation. W. W. Rockhill. Forum.
Coronation of the Czar, The. R. H. Davis. Harper.
Criminal in the Open, The. Josiah Flynt. Forum.
Cuba, Present and Future of. Fidel D. Pierra. Forum.
Currency and Monetary Reform. Forum.
Democratic Organization, Future of the. D. B. Hill. Forum.
Democratic Tendencies. E. L. Godkin. Atlantic.
Eggleston's History of the U. S. F. W. Shepardon. Dial.
Emerson Sixty Years After. John J. Chapman. Atlantic.
French Language and Literature Teaching in France. Ed. Rev.
Gibbon's Autobiographies. Frederic Harrison. Forum.
Gloves. Elizabeth Ferguson Seat. Lippincott.
Greece, Sixty Days in. B. L. Gildersleeve. Atlantic.
Hotel, A Great, Conduct of. Jesse L. Williams. Scribner.
Hygeia in Manhattan. Richard Wheatley. Harper.
India, Lord Roberts' Life in. Dial.
Industrial Question, Southern Side of the. Lippincott.
Irrigation. Albert G. Evans. Lippincott.
Kipling, Rudyard. Charles D. Lanier. Review of Reviews.
Ladies' Clubs of London. Alice Zimmerman. Forum.
Liquor Laws, American. C. W. Eliot. Atlantic.
London Streets. C. D. Gibson. Scribner.
Mexico of To-day. Charles F. Lummis. Harper.
Miniature Portrait, The. Evangeline W. Elashfield. Scribner.
Orange Free State, President of. Poultney Bigelow. Harper.
Pater's Last Volume. E. E. Hale, Jr. Dial.
Peabody Education Fund, The. D. C. Gilman. Atlantic.
Plantagenet, The Last. Henry Cabot Lodge. Scribner.
Poe's Opinion of "The Raven." Joel Benton. Forum.
Roetry, Recent. William Morton Payne. Dial.
School Organization. E. P. Cumberley. Educational Review.
Science and the National Government. Dial.
Segantini, Giuseppe. Alfredo Melani. Scribner.
Signs. Agnes Carr Sage. Lippincott.
Village Improvement Societies. Mary C. Robbins. Atlantic.
Walker, Gen. Francis A. Review of Reviews.

LIST OF NEW BOOKS.

[The following list, containing 45 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

Life of Napoleon Bonaparte. By William Milligan Sloane, Ph.D. Vol. II.; illus. in colors, etc., 4to, gilt top, uncut, pp. 283. Century Co. \$8. (Sold only by subscription.)
Dictionary of National Biography. Edited by Sidney Lee. Vol. XLIX., Robinson—Russell; 8vo, gilt top, pp. 496. Macmillan Co. \$3.75.
Samuell Gorton: A Forgotten Founder of our Liberties, First Settler of Warwick, R. I. By Lewis G. James. 12mo, pp. 141. Providence: Preston & Rounds Co. \$1. net.

HISTORY.

The Struggle of the Nations: Egypt, Syria, and Assyria. By G. Maspero; edited by A. H. Sayce; trans. by M. L. McClure. Illus. in colors, etc., large 8vo, gilt top, uncut, pp. 794. D. Appleton & Co. Boxed, \$7.50.
Stories from English History. By the Rev. A. J. Church, M.A. Part Third, From the Lord Protector to Victoria; illus., 12mo, uncut, pp. 222. Macmillan Co. \$1.
Pennsylvania: Colony and Commonwealth. By Sydney George Fisher. With maps, 12mo, pp. 442. Henry T. Coates & Co. \$1.50.
Handbook of Greek and Roman History. By Georges Castagnier, B.S. 12mo, pp. 110. American Book Co. 50c.

GENERAL LITERATURE.

- History and Criticism: Being Studies on Conciogerie, Bianca Capello, Wallenstein, Calderon, Carlyle, Goethe, Faust, and Taine. By H. Schütz Wilson. 12mo, uncut, pp. 202. London: T. Fisher Unwin.
- English Literature. By Stopford A. Brooke, M.A. New edition, revised; 16mo, pp. 283. Macmillan Company. 90 cts. net.
- The Sources of Spenser's Classical Mythology. By Alice Elizabeth Sawtelle, Ph.D. 12mo, pp. 128. Silver, Burdett & Co. 90 cts.

NEW EDITIONS OF STANDARD LITERATURE.

- A Harlot's Progress. By H. de Balzac; trans. by James Waring; with Preface by George Saintsbury. Vol. I.; illus., 12mo, gilt top, uncut, pp. 322. Macmillan Co. \$1.50.
- Sappho: Parisian Manners. By Alphonse Daudet; trans. by Henry Frith. Illus., 12mo, gilt top, uncut, pp. 364. Macmillan Co. \$1.
- Gulliver's Travels. By Jonathan Swift. With portrait, 24mo, gilt top, uncut, pp. 405. "Temple Classics." Macmillan Co. 50 cts.

POETRY.

- Verses and Sonnets. By Hilaire Belloc. 24mo, gilt top, pp. 64. London: Ward & Downey.

FICTION.

- Miss Ayr of Virginia, and Other Stories. By Julia Magruder. 16mo, uncut, pp. 385. H. S. Stone & Co. \$1.25.
- Stories of Naples and the Camorra. By Charles Grant; with Introductory Memoir of the Author by J. B. Capper. 12mo, uncut, pp. 379. Macmillan Co. \$1.75.
- McLeod of the Camerona. By M. Hamilton. 12mo, pp. 335. D. Appleton & Co. \$1.
- American Publishers Corporation's Fortnightly Series: New vols.: Christian Vellacott, by Henry Seton Merriman; Tales of Soldiers and Civilians, by Ambrose Bierce; Mr. Bailey-Martin, by Percy White; and, Nor Wife nor Maid, by "The Duchess." Per vol., paper, 50 cts.

TRAVEL AND DESCRIPTION.

- Transcaucasia and Ararat: Being Notes of a Vacation Tour in the Autumn of 1876. By James Bryce. Fourth edition, revised, with supplementary chapter; illus., 12mo, pp. 536. Macmillan Co. \$3. net.
- With the Trade Winds: A Jaunt in Venezuela and the West Indies. By Ira Nelson Morris. Illus., 16mo, gilt top, pp. 157. G. P. Putnam's Sons. \$1.25.
- Two Health-Seekers in Southern California. By William A. Edwards, M.D., and Beatrice Harraden. 16mo, gilt top, uncut, pp. 144. J. B. Lippincott Co. \$1.

THEOLOGY AND RELIGION.

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